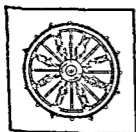
भारतीय संस्कृति

BHARATIYA SAMSKRITI

प्रथम खण्ड FIRST VOLUME

भारतीय संस्कृति संसद

१०, जवाहरलाल नेहरू रोड, कलकत्ता ७०० ०१३ (भारत)

Sections (विभाग)

Volume I

Philosophy & Metaphysics (दर्शन एव अध्यात्म)
Religion & Ethics (धर्म एव नीति)
Literature & Linguistics (साहित्य एव भाषातत्व)

Volume II

Arts & Sculpture (कला एव शिल्प)
History and Renaissance (इतिहास एव पुनर्जागरण)
Science & Society (विज्ञान एव समाज)
India & the World (भारत एव विश्व)

Pranam : Obeisance

Bharatiya Samskriti Samsad is a cultural organisation in Calcutta, functioning for last quarter of a century It decided in 1980 to commemorate this event by publishing a *festschrift* of lasting value The title was decided to be what it is now BHARATIYA SAMSKRITI *INDIAN CULTURE* At this stage it fell on our lot to plan and produce a compendium of articles, touching as many aspects of this vast subject as possible, within the limitations of time and space at our disposal We began cogitating on it and decided upon certain don t s Indian Culture was not to be mere harping on the golden past, excavation or precious research, mere academic exercise or semantic quibbling It was not be a mere treasure house of information nor merely a rambling in the rareified abstract So we decided not to have any article on any one 'great man or soul mythological or historical figure, nor will have any bias for any particular faith or pet set of beliefs With these premises well defined in the back of our minds, we set forth on our sojourn in the realm of reflection In this delineation we consulted many scholars in various fields like philosophy history arts literature sociology, anthropology and sciences As the idea developed we framed a panel of learned editors chosen from all directions and fields—great scholars acknow ledged in India and abroad Unfortunately now we do not have with us one of these members of the Editorial Board the Key-Essay writer who set us thinking and the following other contributors We pay our humble homage to all the five named below

Dr Nihar Ranjan Ray
Rev Fr R Antoine
Dr B N Sharma
Sri Narahar Kurundkar
Dr Bhagawat Sharan Upadhyaya

Our obeisance is to the co operation and forbearence of so many contributors to this volume who are from all provinces and language groups of India representing different schools of thought It is precisely on this multi dimensional aspect of Indian Culture that we have laid our emphasis It is a rainbow of multi coloured splendour, it is an orchestra of varied musical instruments northern and southern ancient and modern, it is a confluence of so many variegated currents The one thing praised from times immemorable till date about India is this unageing amazing continuity It is like the great river Ganges flowing through mountains and dales through creeks and rocks through plains and pastures through thick fore ts and populated habitats

through snowy glaciers and turbid tropical marshes, from Gangotri to Sunderbans It is not only a journey in space, it is also a saga and epic honoured and enjoyed through millenia

It was in Vedas that the imaginary goddess *Rāshtri* calls herself *Aham sangamani vasunām*, the Tamil classics are rightly proud of the heritage of *Sangam* poetry and Rabindranath Tagore talks of *Ek sutre bandhiyachhi sahasrati man* (1877) (You have stringed thousands of minds in one thread) and—

He mor chitta, punyatirthe jago re dhire
eyi bharater mahamanaver sagara tire (1910)

Oh ! my mind gently awake on this holy place of pilgrimage—
India where mankind mingle as in the great ocean !

This combining of myriad threads into one binding forged through centuries of stress and strife convenance and convictions trust and travail fraternity and fortitude is the sign of our resilience resistance and resuscitation Call it renaissance or reformation or by any name, this ancient banyan tree has been spreading, giving its shadow in a remarkable, self gyrating manner "The many change but One remains" (Shelley) and the ideal of Goethe —"He who has made Science and Art his own also has religion (WER WISSENSCHAFT UND KUNST BESITZT/HAT AUCH RELIGION) the apparent contradictions seem to assimilate within Whitmanesque "I contain multitudes "

Yet culture is a much complex concept interpreted differently by different people Some believe that cultural values are so universal that they need not be delimited by an epithet like Indian , geography and history might help in understanding truth but these are no substitutes for the ultimate reality Gandhi experimented with truth Nehru 'discovered India Tagore preached 'Religion of Man', Aurobindo expounded the theory of descent and ascent of 'Life Divine Yet these are some paths which approach the final goal the destination which is beyond and yet bound by the paths "I am the path I am the path finder, I am the path indicator and I am the perennial path where the path culminates , says Iqbal echoing the Vedantic viewpoint We therefore welcomed different views of varied schools of thoughts as elucidated by authors of different age groups , from nonagerians to those who are thirty years of age Thus three generations of scholars are present in these volumes We have tried to cover as wide disciplines as possible—from metaphysics to music from medicine to maya from psychoanalysis to ceremics epigraphy to ethnography

Matthew Arnold has described culture as 'acquainting ourselves with the best that has been known and said in the world and thus with the history of the human spirit (*Literature & Dogma* Preface 1873) He further asserts that the great aim of culture is the aim of setting ourselves to ascertain what perfection is and to make it prevail the men of culture are true apostles of equality (*Culture & Anarchy*) We kept before us such values in designing these two volumes expressing the mosaic of

musings of masterly minds a kaleidoscope of contemporary writers in the Indian context both from our country and abroad

Still man is the oldest and the biggest insoluable riddle for man His culture also therefore, is slow, but it is a sure process of unfolding the unknown Reason is not enough, nor is mere anti-reason as Carl Jaspers said In Ishavasya Upanishad it is stated, neither *Sambhuti* nor *Asambhuti* is the last word or the ultimate solution He is a trial, there are no sure panaceas for the over-whelming questions of human destiny No one has the only key to the fundamental problems of human pain and pleasure banal brutality and bliss and beatitude of demonic degradation and divine destination, of angst and intuition We have thus presented before the readers a panorama of various views and vignettes, "gems of rarest ray serene So this is a grand exploration, a kind of odessey of many Ulysses The quest is genuine, the love for knowledge and thirst for knowing more is intense and authentic We are satisfied with this and have no claim for knowing all or having arrived at the final truth Buddha said (what Lenin also said later) ' Nothing is final"

In the midst of these opposing perplexities the old man called Indian Culture has been trying to swim against the current and even tame the tide and torrent like Bhagiratha or like Shiva sitting on the top of the tallest mountain of the world—Kailash, unperturbed and in Samadhi and when necessary opening the third eye and dancing the Dance of Death Indian Culture is a trinity of creation, sustenance and deluge—the three stages held together the three tenses and the three conjugations all viewed simultaneously and yet distinctly, like the famous Trimurti of Elephanta It is all and many, it is here and nowhere It is a moment of dazzling lightening and yet a dark rolling cloud a vision of the beyond, the sound of silence, the realisation that nothing can be realised It is a supreme synthesis of the many opposites integrated into one reality— *Samāhāra and samavāya* of Shankara, *Samutpāda* of Buddha and *Sāmrasya* of Kashmir Shaivism

This was the main theme or spirit on which these volumes weave many patterns or to use a musical analogy expands it tetratones So there are shades within shades of this colourful spectrum as different and alike as life itself

We had planned also to present a cross current and sampling of the opinions and reactions of creative artists and literateurs of men of action and in other fields besides the ones listed in the sub sections of this volume But due to several restraints we could not succeed in that ambitious project Those artists and writers who did respond and whose material we could not use here may kindly pardon us So also all those writers whose contributions had to be curtailed due to want of space We hope that as they have excused us in keeping them wait inordinately for this final published form with stringent power situation pressing upon the presses and with diacritical marks the intricate volumnous nature of the publication so they will excuse our editorial liberty All human endeavour has its own frailties We apologize deeply to all of them whom we could not accommodate fully

Our thanks are to the organizers of this institution to the liberal munificence of friends to the many workers who cooperated in copy editing and going through the drudgery of proof correction and printing to the friends who encouraged us from time to time and did not permit us to lose our heart, to the innumerable unknown readers who will welcome this publication and send us their frank and sympathetic reactions

Lastly, in the true Indian tradition we pay our obeisance to the Supreme Power behind all such selfless and far reaching endeavours which are in the ultimate analysis mere offerings by the weak humans, with all humbleness Our is indeed a prayer to the Almighty

Yad yad karma karomi tattadakhilam Shambho tavaradhanam

(Whatever action I do is O God an offering to you)

We have done this editorial job in this spirit If there are any discrepancies any flaws or blemishes for all that we are responsible For the rest the scholars invited here have given their best and the readers and connoisseurs are the best judges We leave this offering as an humble attempt of assemblage on our part to the noble and generous minds

Calcutta
Ganesh Chaturthi
22nd August 1982

PRABHAKAR MACHWE
JAIKISHANDAS SADANI

अन्तः दर्शन

भारतीय सस्कृति ससद की पच्चीस वष की यात्रा की एक ही दिशा रही निरन्तर सुरुचि, सुरुचि का परिष्कार और ज्ञान के क्षितिज का सरस एव सरल विस्तार !

ज्ञात अज्ञात रूप से ससद का वाङमय के तप म विश्वास रहा है—जहाँ 'सत्य प्रिय हित' अविरोधी होकर सम्पृक्त हो जाते हैं—यानी सत्य अपनी प्रखरता को प्रियता मे निमज्जित करता है और प्रियता हित मे समाहित हो जाती है।

अनुद्वेगकर वाक्य सत्य प्रियहित च यत।
स्वाध्यायाभ्यसन चैव वाङमय तप उच्यते ।।

ससद प्रतिभा पूजन का प्रारभ से ही एक विनम्र स्थान रहा है, जो इन विगत वर्षों मे देश के यशस्वी मनीषियो, मनस्वियो, चिन्तको, विचारको, कवियो, गायका, कला के लिए समर्पित प्रतिमा पुत्रो की अभ्यथना से, उनकी उपलब्धियो से, सुचिन्तित विचारा और रसमयी सजना से प्रफुल्लित और आलोकित होता आ रहा है।

ससद म कतिपय ऐसी अखिल भारतीय स्तर की चिन्तन गोष्ठिया हुई हैं—जिनकी ध्वनि प्रतिध्वनि देर तक एव दूर तक गुजित अनुगुजित हुई है। कथा समारोह एव गाधी शताब्दी समारोह इसके प्रमाण हैं।

ससद भारतीय सस्कृति के जिन आदर्शों और मूल्यो से अनुप्राणित हैं वह मानस की चौपाई म अनुस्यूत है

कीरति भनिति भूति भलि साई।
सुर सरि सम सब कहँ हित होई ।। मानस ।।

यही भारतीय सस्कृति की एक सम्यक परिभाषा है। सस्कृति हमारे सतत प्रवाही जीवन सस्कारो का सौन्दय है। जीवन एक दीप है तो सस्कृति प्रकाश, जीवन एक पुष्प है तो सस्कृति सुरभि। मृण्मय जीवन की चिन्मयी आभा ही सस्कृति है।

भारतीय सस्कृति की दीघ प्रवाही सनातनता का रहस्य है—सीमा को लाँघ कर—असीम का सस्पश ! ज्ञात से अज्ञात की ओर, देह से आत्मा की ओर, अन्धकार से प्रकाश की ओर, मृत्यु से अमरता की ओर, भेद से अभेद की ओर, सतत गति शील चरण !

वैदिक ऋषि की यह मृत्युजयी वाणी भारतीय सस्कृति की सहिष्णुता और शाश्वतता का उदघोष है

इन्द्र मित्र वरुणमग्निमाहुरथो दिव्य स सुपर्णो गरुत्मान ।
एक सद् विप्रा बहुधा वदन्ति अग्नि यम मातरिश्वानमाहु ॥

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वह एक है सत है—विद्वान् अनेक रूपों मे उसे व्याख्यायित करते आ रहे हैं। घट के नाम रूप—वाणी का विज भण है—मृत्तिका ही सत्य है। यही विचारधारा भारतीय सस्कृति का प्राण-स्पन्दन बन गयी—अत वह विरोधो मे समन्वय की और असत मे सत को ढूढती रही।

कनक कुण्डल न्याय' ने भारतीय सस्कृति को विविधता मे एकता के रूप में सृजनमुखी बनाया।

मत्त परतर नान्यत्किचिदस्ति धनजय ।
मयि सर्वमिद प्रोत सूत्रे मणिगणा इव ॥ (गीता, ७ ७)

भारतीय सस्कृति गगा की तरह निरन्तर प्रवाही, समुद्र की तरह विशाल है और गिरि-शिखरो की तरह उदात्त है। वह विद्या अविद्या, श्रेय प्रेय, अभ्युदय नि श्रेयस, द्यावा पृथिवी, सभी को आत्मसात करती हुई विश्व के कोने कोने को ज्योतिमय करती आ रही है।

भारतीय सस्कृति विरोधों के भूकम्पो, आक्रमणो के झझावातों और नाश के अग्निकाण्डो के बीच नये नये रूपो मे अक्षयवट की तरह प्रत्येक प्रलय के बाद पुन हरीभरी होती रही है और हमेशा वटपत्रशायी बाल मुकुन्द की छबि निखारती आई है।

सस्कृति का एक विचार पक्ष है—जहाँ दर्शन और चिन्तन की विविध धाराएँ हैं, साथ ही अन्त प्रज्ञा एव सम्बोधि के उच्च गिरि शिखर भी, दूसरी ओर हैं—साहित्य एव शिल्प, कला एव सगीत के प्रवाहमान निर्झर — जिनकी कलकल नादिनी ध्वनिया — सयमित शिष्ट, विशिष्ट जन और कोटि-कोटि सामान्य मनुष्यो के हृदयो को आप्लावित करती हैं। सस्कृति इन सबको समान रूप से समेटती है। यही सब मूल्य इस ग्रन्थ द्वारा अभिव्यजित हुए हैं।

'भारतीय सस्कृति' शीर्षक ग्रन्थ के दो खण्ड आपके सम्मुख उपस्थित करते हुए हम हर्षित हैं। यह है ऋषि-ऋण स्वीकृति की एक विनम्र प्रणामाजलि !

इस ग्रन्थ-द्वय मे जो गुणात्मकता है, जो भारतीय सस्कृति के विविध आयामो के रत्नो की 'रत्न-च्छाया व्यतिकर' दीप्तियाँ हैं—वह तो भारत के व विदेशो के प्राच्यविद्या विशारदो की तपपूत साधना, सत्यान्वेषणी प्रतिभा, ज्ञान के लिए निष्काम समर्पणशीलता व जीवनव्यापी तपश्चर्या का सुफल है।

'भारतीय सस्कृति' ग्रन्थ मे भारत के सब प्रदेशो, सब प्रमुख भाषाओं तथा धर्म विश्वासो, मत-वादो के विभिन्न लेखको के शोधपूर्ण निबन्ध एकत्रित हैं। यह दृष्टि रखी गई है कि किसी विभूति विशेष, या व्यक्ति विशेष पर स्वतत्र लेख न लेकर, उनके विचार-पक्ष पर ही निष्पक्ष भाव से विवेचन हो।

ग्रन्थ में निबन्ध तथा लेखको के चयन मे समन्वयात्मक दृष्टि रखने का प्रयास किया गया है। गगोत्री से गगा सागर की यात्रा के बीच पार्वतीय उपत्यकाएँ, वनराजी, मैदान सभी आते हैं। गगा सबसे प्रभावित है, सबको प्रभावित करती है इसी प्रकार से इस ग्रन्थ के सपादन की यात्रा मे भारतीय दर्शन, चिंतन, अध्यात्म, कथा, साहित्य विज्ञान, सभी कूलो को स्पर्श करने का विनम्र प्रयत्न है।

हम अन्य प्रणम्य विद्वानो के लेख प्राप्त करके अन्य विषयो की चर्चा कर सकते थे। परन्तु हमारी सीमा और असमर्थता के कारण सब का समाहार करने मे हम अक्षम रहे हैं। जिनके प्रबुद्ध चिंतन और सहयोग से हम वचित रहे हैं, उनके प्रति हमारी प्रणत क्षमा याचना अर्पित है।

ग्रन्थ को दर्शन, धर्म, साहित्य, कला, इतिहास, विज्ञान आदि विभिन्न दृष्टिकोणवाले लेखों के अनुसार विभागों में ग्रथित किया गया है। साथ ही भारत तथा विश्व के सांस्कृतिक सम्बन्धों की भी एक झलक प्रस्तुत की गई है।

हमें खेद है कि ग्रन्थ के मुद्रण अवधि के बीच इसके एक सम्पादक और चार लेखक दिवंगत हो गये। हमारी उन्हें विनम्र श्रद्धांजलि अर्पित है।

१ डा० फादर आरयान

२ डॉ० नीहाररंजन राय

३ डा० बी० एन० शर्मा

४ प्रो० नरहर कुरुंदकर

५ डॉ० भगवतशरण उपाध्याय

इन ग्रन्थों द्वारा हम देवतात्मा नगाधिराज से लेकर भारत्नाकरव्यापी भारत भू की विश्वमंगलोन्मुखी साधना आराधना को देखते हुए भारतीय संस्कृति के औज्वल्य एवं औदात्त्य का यदि कुछ प्रकट कर सके हैं तो उसका सम्पूर्ण श्रेय इन सरस्वती के सुधी वरदपुत्रों को है—'संसद' केवल एक निमित्तमात्र है।

ग्रंथ के लेख तथा लेखकों के संयोजन करने में सर्वाधिक योगदान रहा भारतीय वाङ्मय के मनीषी डा० प्रभाकर माचवे का। इनके साथ सहयोग रहा सह सम्पादक श्री जयकिशन दास सादानी का। दोनों के 'संगच्छध्वं' से "भारतीय संस्कृति" ग्रंथ की तीर्थ यात्रा सम्पन्न हुई। संसद इन दोनों के प्रति प्रभूत आभार निवेदित करती है।

भारतीय संस्कृति संसद अपनी शुभाशंसा में वैदिक ऋषि की वाणी के साथ समस्वर है—

आ ब्रह्मन् ब्राह्मणो ब्रह्मवर्चसी जायताम।

आ राष्ट्रे राजन्य शूर इषव्योऽतिव्याधी महारथो जायताम॥

(यजु० सं० २२/२२)

शांति, सुख, सौख्य, सामरस्य, समन्वय, सहिष्णुता और सद्भावना की पूजा में समर्पित भारतीय संस्कृति का यह शिव संकल्प इस ग्रंथ के रूप में प्रस्तुत है।

भारतीय संस्कृति संसद

Contents (अनुक्रमणिका)

*Decesed after contribution   लेख देने के पश्चात् दिवंगत

आमुख निबन्ध

कृष्टि, कल्चर एवं संस्कृति

डा० नीहाररंजन राय

प्रस्तावना

शब्द तो केवल शब्द अथवा ध्वनि मात्र नहीं है, बल्कि जिस किसी भाषा का प्रत्येक शब्द अलग-अलग धारणाओं, अवधारणाओं, भावनाओं, कल्पनाओं अर्थात जिन्हें अंगरेजी में 'कन्सेप्ट' कहते हैं, उसका मूर्त रूप है। इस प्रकार की शब्द समष्टि के माध्यम से ही प्रत्येक भाषा भाषी के स्वप्न, उनकी कल्पनाएँ एवं चिन्तन मनन का रूप उजागर होता है। यही कारण है कि कवि, लेखक एवं चिन्तक शब्दों के सम्बन्ध में इतने जागरूक एवं सचेतन होते हैं और शब्द चयन के प्रति उनकी विवेचनात्मक दृष्टि होती है। हमारे शास्त्रों में शब्द को ही ब्रह्म कहा गया है।

लगभग पचास वर्ष पहले, बीसवीं सदी के चौथे दशक में अनुमानतः पाँच या सात वर्ष तक, अर्थात 1932 33 से 1937 38 तक, रवीन्द्रनाथ जिस एक शब्द को लेकर बेहद उलझन में थे, वह शब्द है 'कृष्टि'। अंगरेजी शब्द 'कल्चर' के बाँगला प्रतिशब्द या समानार्थक शब्द के रूप में उस समय कभी-कभी कुछ दिनों तक बाँगला भाषा में 'कृष्टि' शब्द का प्रयोग हो रहा था। सम्भवतः 1924 25 या उससे दो एक वर्ष आगे-पीछे योगेशचन्द्र राय विद्यानिधि ने सबसे पहले इसका प्रयोग किया होगा। हिन्दी भाषा में इसका प्रयोग एवं प्रचलन पूर्णतया अज्ञात नहीं था, अनुमान है कि इस शब्द को योगेशचन्द्र ने हिन्दी से ही ग्रहण किया होगा।

जो भी हो, कृष्टि शब्द रवीन्द्रनाथ का समर्थन नहीं प्राप्त कर सका, बल्कि इस शब्द के प्रचार-प्रसार एवं प्रचलन की आशंका से वे अत्यन्त बेचैनी का अनुभव करते थे और इसीलिये बाँगला भाषा में इसका अनुप्रवेश न हो सके इसके लिए निरन्तर सचेष्ट रहे। अंगरेजी शब्द 'कल्चर' के प्रतिशब्द के रूप में जो शब्द उन्हें प्रिय था वह शब्द है संस्कृति। सम्भवतः 1922 में सुनीतिकुमार चट्टोपाध्याय ने इस शब्द के प्रति रवीन्द्रनाथ की दृष्टि आकर्षित की थी। उनकी धारणा थी कि मराठी भाषा में महाराष्ट्रीय बुद्धिजीवियों एवं विद्वानों के बीच 'कल्चर' अर्थ में इस शब्द का प्रचलन था। तत्पश्चात क्षितिमोहन सेन ने सुनीतिकुमार के समर्थन में ऐतरेय ब्राह्मण की एक उक्ति में संस्कृत शब्द के उल्लेख की चर्चा रवीन्द्रनाथ से की।● तब से ही सम्भवतः संस्कृति शब्द के प्रति रवीन्द्रनाथ के झुकाव का संकेत मिलता है।

कृष्टि एवं संस्कृति इन दोनों शब्दों के सम्बन्ध में रवीन्द्रनाथ की कई एक उक्तियाँ लगभग प्रकाशन के कालक्रम के अनुसार नीचे उद्धृत कर रहा हूँ, मेरी दृष्टि में प्रस्तुत निबन्ध में रवीन्द्रनाथ की उक्तियों

● सुनीतिकुमार चट्टोपाध्याय संस्कृति शिल्प इतिहास जिज्ञासा —1976 पृष्ठ 7 8

एव तर्कों के साथ पाठकों का परिचय वाछनीय है। इन उद्धरणों की तक सगति निश्चित रूप से प्रासगिक है।

" कल्चर शब्द के लिए एक नया बॉगला शब्द दिखाई पडा है। क्या उस पर दृष्टि गयी? अर्थात 'कृष्टि'? क्या अँगरेजी शब्द के आभिधानिक या कोशगत अर्थ का अ धानुसरण करके उस अप्रिय एव श्रुश्री, कुरूप शब्द को झेलना ही होगा। जोक की तरह वह शब्द भी भाषा से चिपक गया है। क्या तुम लोग मातृभाषा पर दया नही करोगे?

अन्य प्रदेशों मे भद्रता एव कुलीनता का बोध है। वहाँ इसी अर्थ म सस्कृति का प्रयोग होता है। जिस व्यक्ति का कल्चर है उसे सस्कृतिमान [सस्कृतिवान] कहा जा सकता है, यदि विशेष्य पद के रूप म कहा जाय तो सस्कृतिमत्ता [सस्कृतिवत्ता] हालाँकि वजन मे भारी जरूर है, किन्तु रोमाचक नही है। अपने सम्बन्ध म अहकार करना शास्त्रों मे निषिद्ध है तब भी अनुमान से कह सकता हूँ कि मुझे मित्रगण 'कल्चर्ड व्यक्ति के रूप म ही मान्यता देते हैं, किन्तु यदि वे अचानक मुझे कृष्टिमान की उपाधि या सज्ञा से विभूषित करें, अथवा मेरी कृष्टिमत्ता के सम्बन्ध मे किसी प्रकार की ऐसी वैसी बातें या कुछ भला बुरा कहे, तो निश्चित रूप से आपसी मनमुटाव होगा। कम से कम मुझ म कृष्टि है इस बात का प्रतिवाद करने म मुझे आत्मलाघव की प्रतीति नही होगी।

अगरेजी भाषा मे कृषि [कर्षण] एव भव्यता का अर्थ एक ही शब्द मे समाविष्ट है इसलिए क्या हम भी बाँगला भाषा मे यूरोपीय पद्धति को अपनायेंगे। अँगरेजी मे सुशिक्षित सुसस्कृत व्यक्ति को 'कल्टिवेटेड' कहा जाता है क्या हम इस तरह के सभ्य, अभिजात व्यक्ति को कृषक कहकर सम्बोधित करगे अथवा केदारनाथ या कृष्टिनाथ कहग।

सस्कृत भाषा मे उत्कर्ष प्रकर्ष के धातुगत अर्थ मे कृषि या कर्षण का भाव है, किन्तु प्रयोग म उस अर्थ से अलग अर्थ है, कृष्टि मे वह सन्निहित है। इसीलिए तुम्हारे सम्पादकों से मेरा प्रश्न है कि चित्त प्रकर्ष या चित्तप्रकर्ष अथवा चित्तोत्कर्ष शब्द को कल्चर' के अर्थ मे प्रचारित करने मे क्या कोई दोष है? कल्चर्ड व्यक्ति को प्रकृष्ट चित्त व्यक्ति कहा जा सकता है, 'कल्चर्ड फमिली' को प्रकर्षवान परिवार कहने पर वह परिवार गौरव का बोध करेगा। किन्तु कृष्टिमान कहने पर चन्दन के साबुन से स्नान करने की इच्छा होगी। "

—'परिचय'—सम्पादक सुधीन्द्रनाथ दत्त के नाम लिखे पत्र का शेषांश
'परिचय'—पत्रिका, माघ बगाब्द 1339।

' अपनी जीविका के निर्वाह या पेट भरने के लिए एव जीवन के तमाम अभावों को दूर करने के लिए अनेकों विद्याएँ हैं, अनेकों प्रकार की चेष्टाएँ हैं, किन्तु मनुष्य की रिक्तता को पूर्ण करने के लिए तथा अपने अन्तरपुरुष को नाना प्रकार के रसो से आप्यायित, आप्लावित करने के लिए उसका साहित्य एव कला है। मनुष्य के इतिहास म इसका कितना बडा स्थान है और कितना विशाल परिमाण है। सभ्यता के किसी प्रलयकारी भूकम्प मे यदि यह विलुप्त हो जाए तो मनुष्य के इतिहास मे काले रेगिस्तान की तरह कितनी भयकर रिक्तता—शून्यता व्याप्त हो जायेगी। उसकी कृष्टि का क्षेत्र है, उसकी खेती बारी, आफिस कल कारखाना और साहित्य उसकी सस्कृति का क्षेत्र है। उसके माध्यम से वह स्वय को ही सम्यक रूप प्रदान करता है स्वय ही विकसित होता है। इसीलिए ऐतरेय ब्राह्मण म कहा गया है — 'आत्म सस्कृतिर्वाव शिल्पानि। अर्थात समस्त शिल्प आत्म सस्कृति की अभिव्यक्ति या प्रकाश है।

— साहित्येर पथे —पुस्तक साहित्यतत्व' निबन्ध (बगाब्द 1340)।

" अवकाश की भूमिका म व्यक्ति सवत्र ही अपने स्वग की रचना मे व्यस्त है, वहाँ उसके आवाश कुसुम की वाटिका है, एक कु जवन है। इन सब कार्यो मे वह इतने गौरव का अनुभव करता है कि कृपि कम के प्रति अवज्ञा उपेक्षा का भाव है। आधुनिक जागना भाषा मे उसने जिसे एक कणकटु एव अप्रिय नाम दिया है, उसका हल फाल के साथ कोई सम्बन्ध नही है और बैल को उसका वाहन कहना उसके प्रति व्यग्य करना है।

—'मानुषेर धम' पुस्तक (बगाब्द 1340)

' जो सुदढ एव सुव्यवस्थित छन्द हमारी स्मृति की सहायता करता है अब उसकी कोई आवश्यकता नही। एक दिन खना की वाणी मे खेती बारी से सम्बधित परामश को छन्द म लिखा गया था। आधुनिक बागला मे जिस कृष्टि' शब्द का उदभव हुआ है खना के उन समस्त कृपि गीता या पद्यबद्ध कहावता म उसे अवश्य गतिशीलता प्राप्त हुई थी, किन्तु इस प्रकार की कृष्टि के प्रचार का भार आजकल गद्य ने लिया है।

—'छन्द —पुस्तक। 'गद्यछन्द निबन्ध (बगाब्द 1341)

"गत ज्येष्ठ (बगाब्द 1342) 'प्रवासी' मे एक जगह कल्चर शब्द के प्रतिशब्द या समानाथक शब्द के रूप मे कृष्टि का प्रयोग देखकर मन म सशय उभरा। एक दिन बाँगला के समाचार पत्र म अप्रत्याशित व्रण (फोडे) की तरह ही वह शब्द दष्टि मे आया। उसके बाद वह बढता ही जा रहा है। यह देखकर भय होता है कि सक्रामकता समाचार पत्रो की बस्ती को पार करके अभिजात अचलो की ओर फैल रही है। 'प्रवासी' पत्र म, अँगरेजी अभिधान के इस अवदान ने सस्कृत भाषा का मुखौटा लगाकर प्रवेश किया है। ऐसा नि सन्देह असावधानी के कारण हुआ है। प्रसग के क्रम मे यह कह दूँ कि वतमान बागला साहित्य म अवदान शब्द का जो प्रयोग देखत देखते व्याप्त हो गया वह सस्कृत शब्द कोश मे ढूँढने पर नही मिला।

अब उस प्रासगिक प्रसग की ओर लौट चलूँ। तात्पय यह कि 'कृष्टि' शब्द अचानक बागला भाषा के शरीर मे काँटे की तरह चुभ गया है। चिकित्सा यदि सम्भव नही तो कम से कम दद की बात तो बतानी ही पडेगी। वह शब्द अँगरजी शब्द के पैर की माप से बनाया गया है। इतनी प्रगति अच्छी नही लगती।

भाषा मे कभी कभी सयोगवश एक ही शब्द के द्वारा दो भिन्न जातीय अथ ज्ञापन का उदाहरण मिलता है। अँगरेजी म कल्चर इसी श्रेणी का शब्द है, किन्तु अनुवाद के समय भी यदि वैसी ही कृपणता की जाए तो फिर वह नितान्त ही अनुकरण की प्रवत्ति का परिचायक है।

सस्कृत भाषा म कृषण कहन पर विशेष रूप से कृषिक्रिया का ही अथ उभरता है। भिन भि न उपसर्गों के योग से मूल धातु को भिन्न भिन्न अथ वाचक शब्दो के रूप मे परिवर्तित किया जा सकता है। सस्कृत भाषा के नियम ही ऐसे है। उपसग भेद के कारण एक 'कृ' धातु के अनेक अथ होते है जैस उपकार विकार आकार। किन्तु उपसग के बिना कृति शब्द का, आकृति, प्रकृति या विकृति के अथ म प्रयोग नही किया जा सकता है। 'उत या प्र उपसग के योग से कृष्टि शब्द को मिट्टी स मन की ओर उठा लिया जा सकता है जैसे उत्कृष्टि, प्रकृष्टि। अँगरेजी भाषा के साथ हमारी एसी कोई लिखा पढी ता नही है कि उसका ज्या का त्या अनुवतन या नकल करके भौतिक एव मानसिक दो अ सवर्ण अर्थों का एक ही शब्द के साथ गठबन्धन होगा ?

वैदिक साहित्य मे सस्कृति शब्द का प्रयोग मिलता है उसम शिल्प या कला के सम्बन्ध म भी सस्कृति शब्द का प्रयाग किया गया है। आत्मसस्कृतिर्वाव शिल्पानि। इस अँगरेजी मे इस प्रकार कहा जा

सकता है—Arts indeed are the culture of the soul—'छन्दोमय या एतैयजमान आत्मान सस्कुरुते'—इन समस्त शिल्प या कलाओ के द्वारा यजमान को आत्मा की सस्कृति उपलब्ध होती है। सस्कृत भाषा का अथ है—जो भाषा विशेष रूप से Cultural है जो भाषा Cultured समुदाय या समाज की है। मराठी, हिन्दी आदि अन्यान्य प्रादेशिक भाषा म सस्कृति शब्द ही कल्चर के अथ म मान्य है। सास्कृतिक इतिहास (Cultural History) कृष्टिक इतिहास की अपेक्षा सुनने म अच्छा लगता है। सस्कृत चित्त, सस्कृत बुद्धि (Cultured mind, Cultured intelligence) के अथ मे कृष्टचित्त, कृष्ट बुद्धि की अपेक्षा निस्सन्देह उत्कृष्ट प्रयोग है। जो व्यक्ति कलचड (Cultured) है उसे कृष्टिमान कहने की अपेक्षा सस्कृतिमान कहना उसके प्रति सम्मान प्रकट करना है"

'कल्चर' निबन्ध, 'प्रवासी भाद्र (1342)●

"अपनी इस पुस्तक मे (बाँग्ला भाषा परिचय) व्याकरण की नीरसता एव ऊबडखाबडपन से बिल्कुल ही मुक्त नही हो पाया हूँ। हर क्षण फिसलने की आशका से सिहरता जा रहा हू। डर है, पीछे मेरी दुस्साहसिकता या स्पर्द्धा को देखकर तत्ववेत्ता कही 'हाय कृष्टि' हाय कृष्टि' कहकर छाती न पीटने लगे। "

—'बाँग्ला भाषा-परिचय से उदधत पत्र (1938)

"गुलाम—टेक्काकुमारी एव रानी साहिबा, याद रखो मेरे हाथ म सम्पादकीय स्तम्भ है।
सभी —(एक साथ) कृष्टि कृष्टि, ताशद्वीप की सृष्टि। बचाओ, उस कृष्टि को!
गुलाम —बाध्यतामूलक कानून जारी करो।
राजा —समझ गया। रानी साहिबा तुम्हारी क्या राय है। तो फिर अब बाध्यतामूलक कानून जारी करूँ।
रानी —हम भी रनिवास मे बाध्यतामूलक कानून जारी रखते है। देखूँगी कौन, किसको निर्वासित करता है।
टेक्काकुमारियाँ (सभी एक साथ)—हम अबाध्यतामूलक अ विधान जारी करेंगे।
गुलाम —यह क्या? "हाय कृष्टि हाय कृष्टि, हाय कृष्टि!"

— ताशेरदेश' नाटक (1385) बगाब्द

● इस निबन्ध के प्रकाशन के बाद प्रवासी के आश्विन अक में योगेशचन्द्र राय ने लिखा था—

culture of the mind के अथ में कृष्टि शब्द प्रचलित हुआ है। गत भाद्र के प्रवासी में रवीन्द्रनाथ ने आपत्ति की।

सम्भवत प्रारम्भ में मैं कृष्टि शब्द का प्रयोग करता। वह दस-बारह वष पूर्व की बात है। मैं अब भी कृष्टि लिखता हूँ। सस्कृति शब्द को देखा है किन्तु मुझे जँचा नहीं। सस्कृति एव सस्कार का अर्थ एक है। संस्कार शब्द के अनेकों अर्थ हैं। मेदिनी कोश में तीन मूल अथ दिए गए हैं—प्रतियत्न अनुभव मानसिक। कृष्टि शब्द का इतना व्यापक अर्थ नहीं है।

अमरकोश में पण्डित शब्द के बत्तीस समानार्थक शब्द हैं। उनमें एक कृष्टि है। मेदिनी अमरकोश में कृष्टि शब्द के दो अर्थ स्वीकृत हैं—पुल्लिंग में बुध [बुद्धिमान] स्त्रीलिंग में आकर्ष। भूमि का कषण होता है चित्त भूमि का भी कर्षण हो सकता है। रामप्रसाद इसके प्रमाण हैं। पाश्चात्य देशों के सस्पर्श से उन देशों के नाना संस्कार आ रहे हैं नये-नये शब्द भी गढ़े जा रहे हैं। भाग्यत कृष्टि नवनिर्मित नहीं किन्तु अथ में सटीक culture है।

Conference या सांस्कृतिक सम्मेलन का तेजी से प्रचलन होता है। चौथे दशक के अन्त मे और पूरे पाँचवें दशक मे प्रधानत दल की सीमा को विस्तार देने के उद्देश्य से प्रत्येक राजनैतिक दल ही बीच-बीच मे एक एक संस्कृति सम्मेलन का आयोजन करते। मेरी धारणा है कि उन्होंने इसका व्यवहार या अभ्यास सोशलिस्ट एव कम्युनिस्ट यूरोप के राजनैतिक दलो के अभ्यास, व्यवहार एव आचरण से सीखा था। जो भी हो, राजनैतिक दलो के अनुकरण या आदर्श पर कुछ गैर राजनैतिक दल एव सम्प्रदाय भी इस प्रकार की Cultural Conference या संस्कृति सम्मेलन के आयोजन या अनुष्ठान मे व्यस्त दीखे। इस प्रकार के सम्मेलनो का आयोजन आज समूचे भारत म ही प्रचलित है एव Cultural Conference कृष्टि या संस्कृति सम्मेलन के नाम से ही ख्यात हैं। इन सब सम्मेलनों के कार्यक्रमो मे साधारणत साहित्य-कला समाज राष्ट्र इतिहास एव संस्कृति के सम्बन्ध मे दो चार भाषण, कुछ कविता पाठ, कुछ गीत एव नृत्य एकाध नाट्याभिनय, अथवा छायाचित्रो का अभिनय, कला प्रदर्शनी अथवा कभी कभी कुछ लोकगीत ग्राम्य कविताएँ, पचरा संगीत, कविता स्पर्द्धा, नाच, अभिनय इत्यादि सम्मिलित होते हैं। अर्थात इस सन्दर्भ मे ही Culture या कृष्टि अथवा संस्कृत के रूप मे जो सम्प्रेषित किया जाता है, वह है, Intellectual development refinement Improvement by training a type of civilization आज 1979 म हमारे लिए इस अर्थ मे किसी प्रकार का रद्दा-बदल हुआ है अथवा हमे किसी नये अर्थ का सन्धान मिला है ऐसा नही लगता।

यह तो, साधारण या सामान्य अर्थ की बात है, किन्तु निपुण निष्णात विद्वानो एव प्रबुद्ध वर्ग मे विशेष रूप से वैज्ञानिक क्षेत्र मे, विदेश एव अपने देश मे क्या हो रहा है थोड़ा इस पर ध्यान दें। नृतत्त्व-वेत्ताओ एव समाजशास्त्रियो के मुँह से एव उनकी रचनाओ मे प्राय ही Primitive Culture, Tribal Culture, Elite Culture Urban Culture इत्यादि सुनने एव पढने को मिलता है। ये तमाम विद्वान, आलोच्य वर्ग अथवा समाज के यथार्थ उपादान-उपकरण, आचार-अनुष्ठान, विश्वास-व्यवहार इत्यादि को ही Culture या कृष्टि एव संस्कृति के निर्देशक अथवा संवाहक के रूप मे स्वीकार करते हैं। पुरातत्त्व विद भी इतिहास पूर्व एव प्रागैतिहासिक (Pre historic एव proto historic) अथवा (Historical) ऐतिहासिक या नागर (Urban) और ग्रामीण (rural) कल्चर (Culture) की बात करते हैं। यह तथ्य भलीभाति ज्ञात है कि उनका मुख्य आधार, सभ्यता के यथार्थ उपादानो एव उपकरणो के जीवाश्मीय स्मृति-चिह्न अथवा लुप्तावशेष या ध्वंसावशेष है। इस प्रकार के लुप्तावशेष की संस्कृति के लक्षणो को ही उस युग की संस्कृति के संवाहक या निर्देशक के रूप मे मानते हैं। फिर यह तथ्य भी अत्यन्त सुपरिचित है कि आधुनिक चिकित्सा शास्त्र मे प्रयुक्त एव प्रचलित blood culture culture of the sputum urine stool saliva इत्यादि बातें या शब्द प्राय अज्ञ व्यक्ति भी बराबर व्यवहार म लाते रहते हैं और चिकित्सक भी उस culture से लब्ध वस्तु का रोगियो पर प्रयोग करके उसे मौत के मुँह से बचा लेते हैं, उसे पुनर्जीवन प्रदान करने म सहायक होते हैं। अब प्रश्न यह है कि ये नृतत्त्व शास्त्री, समाज विज्ञानी, पुरातत्त्वविद एव चिकित्सक इन सबो ने क्या एक ही अर्थ म culture शब्द का प्रयोग किया है? क्या उन सब अर्थों के भीतर कोई निम्नतम सामान्य निर्देशक कुछ है?

फिर हम Physical Culture mental Culture या Intellectual Culture culture of the senses की बात करते हैं। इन तमाम क्षेत्रो म ही Culture शब्द का क्या अर्थ है? अथवा Agri culture sericulture pisciculture इस श्रेणी के शब्दो म जो हम Culture शब्द का प्रयोग करते हैं उस क्षेत्र म ही Culture शब्द का क्या अर्थ है? Mental Culture एव Sericulture मे प्रयुक्त Culture क्या दोनो समानार्थक हैं अथवा दोनो की व्यंजना एक ही है।

यूरोप से आयात किया है। इससे सम्बन्धित धारणा प्राचीन है। कृष्टि, सस्कृति अनुशीलन चर्चा-चर्या ये सारे शब्द ही इसके प्रमाण हैं। जो भी हो, मेरा प्रथम अनुसन्धय या खोज का विषय है कि इन शब्दो के एव अँगरेजी शब्द culture एव जमन शब्द Kultur आदि का सामान्य अथ क्या है अथवा गूढाथ ही क्या है? अर्थात प्रत्येक शब्द की यथाथ सत्ता क्या है? विभिन्न सत्ताओ के भीतर क्या कुछ मूलगत या मौलिक एक्य है? वस्तुत कल्चर अथवा कृष्टि एव सस्कृति की प्रकृति एव चरित्र का निर्णय करना ही मेरा मुख्य एव पहला उद्देश्य है। इसके अलावा कृष्टि एव सस्कृति के साथ कला और साहित्य का सम्बन्ध मेरा द्वितीय अनुसन्धेय है। कला एव साहित्य का अनुशीलन मनुष्य को किस प्रकार कृष्टि एव सस्कृति की उपलब्धि म सहायता प्रदान करता है एव किस प्रकार उसके जीवन को नय अथ सधान प्रदान करता है एव समृद्धतर बनाता है। इसका निर्णय करना भी कृष्टि अथवा सस्कृति के अथ निर्णय के ही अन्तर्गत है।

कुछ पहले ही टी एस इलियट द्वारा UNESCO की सनद की प्रथम धारा का उल्लेख एव उस धारा म कल्चर शब्द के अथ प्रसग म उनकी आपत्ति की चर्चा की गई है। इसके सम्बन्ध म मेरा भी एक वक्तव्य है और वह यह है कि अँगरेजी भाषा म भी कल्चर शब्द का किस प्रकार शिथिल एव लचर प्रयोग हो सकता है—United Nations, Educational, Scientific and Cultural Organization यह नाम उसका एक स्पष्ट उदाहरण है। न्याय एव व्याकरण म एक अत्यन्त साधारण नियम यह है कि एक से अधिक पद जब पास पास, अगल-बगल प्रयुक्त होते हैं तब एक पद का अथ दूसरे पद के अथ का अतिक्रमण कर जाता है एव एक कोई शब्द किसी दूसरे शब्द की समानाथकता अथवा आंशिक अथवत्ता का भी दावा नहीं कर सकता। इस तक के अनुसार उपरोक्त नाम म education, science नहीं अथवा culture भी नहीं जिस प्रकार कल्चर भी education, नहीं अथवा science culture भी नहीं। science, education अथवा culture अर्थात इन तीनो के भीतर कोई अर्थोपपत्ति या साथक सम्बन्ध नहीं है। एक के साथ जैसे दूसरे का कोई सम्बन्ध ही नहीं। लेकिन UNESCO प्रतिष्ठान के प्रतिष्ठाताओ के मन मे निश्चय ही ऐसी बात नहीं थी। विशेषरूप से जब स्मरण करता हूँ कि UNESCO का नामकरण मनीषी जीव विज्ञानी जूलियन हक्सले द्वारा किया गया है। हक्सले निश्चित रूप से जानते थे कि शिक्षा अथवा विज्ञान इन दोनो म से किसी को कल्चर से अलग नहीं किया जा सकता। वस्तुत शिक्षा एव विज्ञान कल्चर के अगमात्र हैं बिना इनके कल्चर सम्भव नहीं। कल्चर, कृष्टि, सस्कृति ये तमाम शब्द जिस चिन्तन मनन एव अवधारणा के मूर्त रूप हैं वह जीवन के किसी आंशिक कम एव ज्ञान से सम्बन्धित प्रत्यय या अवधारणाएँ नहीं हैं बल्कि वे सम्पूर्ण जीवन के समग्र कम एव ज्ञान काण्ड के आधार पर विकसित एव सवर्द्धित हुई हैं। मेरे प्रस्ताव के साथ इस तत्व की पकड भी जुडी है।

कल्चर, कृष्टि एव सस्कृति का अथ सधान

कल्चर शब्द के साथ कल्टिवेशन शब्द की आत्मीयता एव सगोत्रता अत्यन्त घनिष्ट है, इसे समझने के लिए किसी प्रकार के पाण्डित्य की आवश्यकता नहीं है। विशेष्य अथवा क्रियापद के जिस किसी रूप म ही कल्चर का प्रथम आभिधानिक या कोशगत अथ है कल्टिवेशन कषण एव कृषि, और कल्टिवेशन भी कृषि कम है यह तो छात्रो का भी ज्ञात है। दोनो शब्दो म एक धातुगत सम्बन्ध भी है। कृष्टि शब्द कृष्—(=कषण, कृषि कम) धातु से निष्पन्न है, यह भी अज्ञात नहीं है। कल्चर, कल्टिवेशन एव कृष्टि इन तीनो शब्दो के भीतर शब्दतात्त्विक एव व्युत्पत्तिगत मेल है या नहीं इस सन्दभ मे सम्भवत आलोचना

की जा सकती है, कि तु अथगत मेल के सम्बन्ध मे किसी प्रकार के सन्देह की गु जाइश नही। और वह अथ कषण क्रिया अथवा कृषि क्रम एव उसके फल एव फसल से सम्बन्धित है। साथ ही साथ यह तथ्य भी ध्यान देने योग्य है कि तीनो शब्द ही इण्डो यूरोपियन आय भाषा के उत्तराधिकार से जुडे हैं। अत मन मे यह प्रश्न उभरना स्वाभाविक है कि अथ का इतना मेल क्या पूणतया आकस्मिक है या फिर इतिहास गत कोई कारण है ?

मानव सभ्यता के विकास के सिलसिले म किसी एक युग म मनुष्य जीने एव प्राण-रक्षा क लिए शिकार इत्यादि उपायो के द्वारा खाद्य सग्रह के पर्याय से भूमि कषण अथवा खेती बारी क उपायो का सहारा लेकर खाद्य-उत्पादन क स्तर तक पहुँचा है। वस्तुत खाद्योत्पादन के स्तर की सूचना ही कृषि क्रम की सहायता से होती है। इसलिए इस सूचना के पहले कषण, कृषि कल्टिवेशन इत्यादि शब्दो की मूल धातुओ की रचना सम्भव ही नही। कषण, कृषि इत्यादि जब क्रम है तब उस क्रम का परिणाम भी है जिससे मनुष्य तुष्ट-पुष्ट होता है। कम एव कमफल या परिणाम को पूर्णत अलग नही किया जा सकता। जो भी हो, कि तु यह अनुमान तो किया ही जा सकता है कि एक ही वास्तविक स्थिति, एव वास्तविक अभिज्ञता तथा सामाजिक और मानसिक पर्यावरण से इ डो-यूरोपीय आय भाषा के इन कई शब्दो की रचना हुई है। एव उनके अथ का उदघाटन प्रथम स्तर पर विशुद्ध क्रिया अथवा क्रियापद म और द्वितीय स्तर पर क्रिया स उत्पन्न फसल या परिणाम म अर्थात विशेष्यपद की हैसियत से और अ य अर्थों मे कल्चर क्रिया से कल्चर फल मे, कषण, कृष्टि अथवा कृषि काय से कृषि का परिणाम या फसल, कृष्टि मे हुआ है। ऐसा अनुमान शायद असगत नही है। यूरोपीय आय भाषा म कल्चर के स दभ मे जो हुआ था वह भारतीय आय भाषा के कृष्टि के स दभ मे नही हुआ क्या इस बात को दढतापूवक कहा जा सकता है ?

कृष्टि वदिक शब्द है जिसका मूल अथ है कषण क्रिया, कर्षित क्षेत्र अथवा भूमि जिससे क्रमश देश, देश के लोग एव जाति का सम्ब ध है। मेरी दष्टि मे उस देश की, वहा के लोगो की और उस जाति की ही चर्चा की जा रही है, जो देश, जो लोग एव जो जाति कृषि क्रम से अभिज्ञ है और जो पूणतया कृषि पर निभर है। इस बात को स्वीकार किए बिना मूल कृष धातु के प्रयोग एव व्यवहार की कोई साथकता ही नही। "वैदिक भाषा में कृष्टि', 'जाति' के अथ म है—जसे पचकृष्टय' अर्थात 'पाच जाति — प्रारम्भ मे आय जाति की पाच मुख्य शाखायें थी जो अनु द्रुहु तुवस, यदु एव पुरु वश के वशजो से सम्बन्धित थी उ ही के लिए पचकृष्टय' शब्द प्रयुक्त होता।"● सुनीतिकुमार के इस कथन के साथ मेरा कोई विरोध नही। मेरा तो वक्तव्य केवल यह है कि जिस स्तर पर कृष्टि के अथ मे देश, देश के लोग अथवा जाति का बोध करवाया जा रहा है उसी स्तर पर कृष धातु का अथ प्रसार हुआ है एव जिन्होने कृषि को ही मुख्यत जीविका के साधन के रूप म स्वीकार कर लिया है केवल उनके ही सम्बन्ध म इस अथ का सकेत है क्योकि वे ही तब तत्कालीन सभ्यता के उच्चतम स्तर एव शिखर पर थे। अनु द्रुहु, तुवश यदु, पुरु इन पाँच आय भाषी जनो ने ही सम्भवत सप्तसिन्धु प्रदेश म प्रथम कृषि सभ्यता का निर्माण किया होगा, इसीलिए वे पचकृष्टय कहलाए।

जिस तक को मैं उपस्थित कर रहा हूँ वह शब्द विज्ञान अथवा भाषा विज्ञान की दष्टि स कितना सगत है अथवा कितना समथन प्राप्त कर सकता है कह नही सकता, कि तु समाजशास्त्र एव जीवशास्त्र के इतिहास की दष्टि से सम्भवत एक बडा समथन प्राप्त है। एव उस समथन के भीतर ही कल्चर, कल्टिवेशन, कृष्टि एव सस्कृति के प्रसारित अथ का परिचय प्राप्त होगा।

● सुनीतिकुमार चट्टोपाध्याय सस्कृति शिल्प इतिहास जिज्ञासा —1976 पृ० 7

अब प्रश्न यह है कि मनुष्य कृषि कम क्या करता है ? एव कषण क्रिया अथवा भूमि जोतने का उद्देश्य क्या है ? इसका उत्तर सक्षेप म यही दिया जा सकता है कि वह शस्य अन्न, फल एव फसल का उत्पादन करके जीविका निर्वाह, क्षुधा शांति तथा जीवन रक्षा एव सवद्धि के लिए ऐसा करता है। इन्ही उद्देश्यो की पूर्ति के लिए मनुष्य भूमि को जोतता है एव जोती हुई भूमि म एक एक करके अनेको बीज बोता है। एक एक बीज से छोटे बडे एक एक उदभिद उत्पन्न होते है और प्रत्येक उद्भिद अथवा वक्ष लता तृण आदि के एक एक बीज से ही असख्य अन्न शस्य अथवा फसल उत्पन्न होती है। अर्थात् कषण क्रिया के कारण जीवविज्ञान के नियम के अनुसार एक एक बीज से असख्य, अनगिनत बीज उत्पन्न होते हैं। इसलिए कृषि का प्रधान उद्देश्य ही है एक से अनेक की सृष्टि, बीज का मात्रात्मक सवधन Multiplication of the species। कल्चर क्रिया का उद्देश्य भी बिल्कुल यही है। Agriculture, Sericulture pisciculture आदि शब्दो म जब कल्चर पद को जोडा जाता है तब उसका भी प्राथमिक अथ होता है एक बीज से अनगिनत बीजो की सृष्टि अर्थात परिमाणात्मक वद्धि Quantitative increase अत कल्टिवेशन का उद्देश्य भी तो वही है।

किन्तु, कृषि कल्चर कल्टिवेशन इस शब्दत्रयी का एक गम्भीरतर प्रसारित अथ भी है, जिसके कारण तीनो क्रियाओ का सामाजिक उद्देश्य केवल Multiplication अथवा मात्रात्मक वद्धि नही है, वस्तुत गुणात्मक वद्धि भी है और वह वृद्धि भी जीव धम अथवा जीव विज्ञान की नियमानुगामी है। अपने इस अद्ध आधुनिक एव अद्ध विकसित देश म भी लगभग एक अर्से से देख रहा हूँ कि खेती बारी म अनेका प्रकार के परीक्षण एव निरीक्षण के माध्यम से उस कृषि कम को सुव्यवस्थित करते हुए हम इस प्रकार के धान एव गहूँ के बीजो का उत्पादन करने म समथ हुए हैं जिनकी उत्पादन क्षमता पहले के बीजो की अपेक्षा अधिक है और उत्पादन की मात्रा प्राय चौगुनी है तथा जीवनी-शक्ति दुगुनी है, अर्थात कृषि-कम के परिणामस्वरूप हमने बीज के गुणात्मक परिवतन (qualitative transformation) की दिशा म सफलता प्राप्त की है एव बीज की शक्ति (potency) बढाने म हम समथ हो सके हैं। यह सब कुछ समाजबद्ध मनुष्य के सामूहिक एव सचेतन प्रयास का परिणाम है। कृषि कम का पेशा हो तो सामाजिक कम या काय है। आपेक्षिक परिमाणगत वद्धि प्राकृतिक नियम के द्वारा भी सम्भव है, किन्तु गुणात्मक वृद्धि के लिए सभवत समाजबद्ध एव समाजचेता मनुष्य के सचेतन, सज्ञान प्रयास की अपेक्षा है।

बगाल के ग्रामाचलो के साथ अथवा पचास वर्ष पहले के शहरी समाज के साथ जिनका परिचय है उनम से अनेको को ज्ञात है कि जिन तरकारियो, साग सब्जियो को हम प्रतिदिन खाते हैं कभी उनम से अनेक कुछ विषाक्त थी जिसके कारण उनके स्वाद म तिक्तता या कडुआपन था जिसे पकाकर खाने म भी गले म खुजली होती—जैसे कुछ-कुछ लौकी अरवी, बैगन, टमाटर इत्यादि।

किन्तु इस अचल के लोगो ने वर्षों से अपने सचेतन एव सतत प्रयास से उनकी खेती करके उन्हे सुस्वादु एव खाद्य वस्तुओ म रूपान्तरित किया है। इस रूपान्तर की सज्ञा गुणात्मक परिवतन है अर्थात् qualitative transformation, एव इस परिवतन के मूल म भी कषण, क्रिया कल्चर, एव कल्टिवेशन है। दीघ काल से हो लोग, फल फूल, साग-सब्जी का इस प्रकार गुणात्मक परिवतन कृषि-काय की सहायता एव अनेको प्रकार के परीक्षणो निरीक्षणो के आधार पर करते आ रहे हैं। आज आधुनिक विज्ञान हमारे लिए काफी सहायक सिद्ध हुआ है जिसके कारण इस प्रकार के गुणात्मक परिवतन अधिक मात्रा म और तेजी से हो रहे हैं।

किन्तु इस प्रकार का गुणात्मक परिवतन तो केवल कृषि काय अथवा कल्टिवेशन' एव एग्रीकल्चर के कल्चर म सीमित नही है। वह परिवतन pisciculture, blood-culture म भी है। इस गुणात्मक

परिवतन द्वारा ही कृत्रिम उपायो से मछलियो का उत्पादन एव पालन किया जाता है। Blood-culture मे भी वही होता है। पैथालाजिस्ट अपनी प्रयोगशाला म रोगी के रक्त की कई बूँदो की कल्चर या सस्कार करके उस रक्त बिदु की शक्ति अथवा potency को अनेक गुना बढा देते है। एव अनेक गुना सवधित वह रक्त रोगी के शरीर म सचारित करके उस रोग मुक्त करते हैं। 'विषस्य विषमौषधम्' की प्रक्रिया के द्वारा विष से ही विष का नाश करते है।

स्पष्ट दीख रहा है कि कल्चर शब्द का एक और अधिक प्रसारित एव गम्भीरतर अथ तथा उद्देश्य है जिससे बीज का सवधन, सस्कार एव उसकी शक्ति मे वद्धि का बोध होता है। इसीलिए कल्चर शब्द का अ य आभिधानिक अथ है सुधार (to improve)। कषण एव कृषि कम का भी अ यतम उद्देश्य है, बीज का सस्कार सवधन, उसमे गुणात्मक परिवतन करना—जिसे बुद्धिमान कृषक बरावर करते आ रहे हैं। यह परिवतन कृषि कम अथवा खेती बारी के अतिरिक्त सम्भव नही।

यह गुणात्मक परिवतन ही सास्कृति है, अर्थात खेती बारी का अ यतम उद्देश्य, सस्कार साधन है और उसी सस्कार क्रिया का परिणाम सस्कृति है। जिस प्रकार कृषि का परिणाम कृष्टि है। सस्कार शब्द का धातुगत अथ है, सम्यक् रूप से करना, सुष्ठु रूप स पूर्णता के साथ करना। कि तु इस शब्द का एक रूढ अथ है जो धातुगत अथ से बिल्कुल अलग नही है। हिन्दू समाज म द्विज वर्ण क लोगो क चालीस सस्कार है जिन्ह गर्भाधान से आरम्भ करके पारलौकिक श्राद्ध आदि कर्मों तक दस सस्कारो के अ तगत सक्षिप्त रूप स सम्पादित किया जाता है। प्रत्येक सस्कार जीवन का एक एक स्तर अथवा पर्याय है, एव प्रत्येक स्तर या पर्याय के कितने नियम सयम है, कितनी नीतियाँ हैं, कितने कर्त्तव्य हैं जो समाज द्वारा निर्धारित एव निर्दिष्ट है। उन सब का पूर्ण रूप से अच्छी तरह पालन करने पर परवर्ती स्तर अथवा पर्याय पर उत्तीर्ण होन की योग्यता और अधिकार ज मते है। उत्तीर्ण होने के पहले प्रार्थी को शिर मुडन करके स्नान के पश्चात नया वस्त्र पहनना पडता है इस प्रकार वह शुद्ध एव सस्कार पूत होकर परवर्ती स्तर पर सम्प्रतिष्ठित होता है। सक्षप म इस सस्कार का अथ है—द्विज वण के प्रत्यक व्यक्ति को जीवन के प्रत्यक स्तर पर निर्दिष्ट नियमो एव कर्त्तव्यो का पालन करके जीवन का सस्कारो की भूमिका मे विकसित करना। एक स्तर से परवर्ती स्तर एव श्राद्ध आदि कर्मो तक इस सस्कारगत कर्त्तव्य स व्यक्ति की मुक्ति नही। इसलिए रूढि या दकियानूसी प्रवत्ति ही सही, किन्तु सस्कार के साथ सस्कृति अर्थात जीवन के अभ्युदय एव उन्नति की प्रक्रिया का एक सम्ब ध है ही। फिर भी स्वभावत ही प्रश्न उभरता है कि इस प्रकार के सस्कारो का प्रयोजन तो सब के लिए है, केवल द्विज वर्ण के लोगो के लिए क्यो? इसका उत्तर हि दू समाज की रचना एव ढाचे के भीतर प्राप्त होगा। वतमान प्रसग म इसकी कोई आवश्यकता नही।

हिन्दू समाज मे द्विजवर्ण के सस्कारो के प्रारम्भिक एव अ तिम, विभिन्न स्तरो या पर्यायो तथा प्रत्येक पयाय के नीति नियम एव कर्त्तव्यो की तालिका एव आचार आचरण इत्यादि क तक एव प्रयोग पद्धति को लेकर अनको मतभेद पहले भी थे, आज भी है। प्राचीन एव मध्ययुगीन स्मृतिकार भी एक मत नही थे, किन्तु जो भी हो जन्म से मृत्यु तक मनुष्य को अपने जीवन के प्रयोजन के लिए ही एक विरामहीन सस्कार की प्रक्रिया स गुजरना पडता है। अर्थात जीवन को परिष्कृत, शुद्ध एव निमल रखने के लिए, स्वस्थ सबल एव कमठ रखने के लिए एव सभी प्रकार के कार्यों म सदव स्वय को तत्पर रखने के लिए इस प्रकार के एक तक की स्वीकृति निश्चित रूप से स्मृति शास्त्रोक्त सस्कार विधान के पीछे थी।

किन्तु उस समय ऐसा रहा हो या नही, उससे अलग सस्कार और सस्कृति शब्द के भीतर जो तत्व निहित है उसकी कुछ खोज की जा सकती है। जब मनुष्य मातृगर्भ से भूमिष्ठ होता है तब उस मानव

शिशु मे और एक पशु शावक मे कोई विशेष या अधिक अन्तर नही दीखता। किन्तु जन्म के पश्चात ही जब वह माँ एव परिवार की गोद मे बढता पनपता रहता है तब खाना-पीना, बोलना, सोना, बठना, चलना से लेकर पग पग पर, हर स्तर पर उसे नये सस्कारो से जुडते रहना पडता है। बाल्य-कैशोर एव यौवन की शिक्षा दीक्षा भी उसी सस्कार-प्रक्रिया के ही अन्तगत है। शरीर चर्चा, ज्ञान चर्चा कला साहित्य, शिल्प चर्चा एव परिवार, समाज तथा राष्ट्र के साथ उसके आदान-प्रदान के काय इत्यादि भी उसके अपने जीवन को क्रमश उन्नततर एव अधिक सस्कृत करने का अविराम प्रयास है। जो जीवन प्राकृत या अर्थात् जो केवल प्राकृतिक नियमो द्वारा शासित-अनुशासित या उसे सज्ञान सचेतन प्रयासो के माध्यम से विभिन्न कार्यो तथा नियमो सयमो के अनुशासन म क्रमश सस्कृत करते रहना सस्कार की मुख्य भूमिका है। इसके अतिरिक्त जीवन-यात्रा मे, सासारिक कर्मो के रथ चक्र म अनेका प्रकार की आवजनाएँ एव मालिन्य जमते ही रहते हैं। आवजनाएँ एव मालिन्य केवल धूल मिट्टी, कालिख ही नही केवल निष्प्राण कूडा ककट ही नही, बल्कि अभ्यास का भी मालिन्य है। अथबोधहीन दुहराव की भी आवजना है। प्रत्येक व्यवहार बर्ताव मे भी क्षय का सकेत है। इसलिए प्रतिक्षण जीवन को क्षय एव आवजना से मुक्त रखने के लिए सतक, सावधान एव सचेतन रहना पडता है। सचेतनता एव सावधानी का यह काय भी सस्कार क्रिया से जुडा हुआ है एव उसके परिणाम को ही तो हम सस्कृति कहते हैं। अँगरेजी शब्द refinement जो कल्चर का अन्यतम आभिधानिक अथ है, उस अथ मे सस्कृति शब्द के अथ की द्योतना एव व्याप्ति नही है, गहराई भी नही है।

सस्कृति के सम्बन्ध मे एक बात और कह कर ही कल्चर, कृष्टि एव सस्कृति के अथ सन्धान के अध्याय का समापन करूगा।

अभी कुछ पहले हमने देखा कि कषण या कृषि का अन्यतम उद्देश्य है – बीज की उन्नति, सवधन या सस्कार साधन और उसकी शक्ति म वृद्धि करना। इस प्रसारित अथ म जिस शब्द का प्रयोग किया जाता था, मेरा अनुमान है कि वह शब्द सस्कृति नही, बल्कि कृष्टि था। अनुमान का कारण भी कुछ पहले बता चुका हूँ कि इन्डो यूरोपीय आय भाषा भाषी लोगो की समान यथाथ अभिज्ञता अथवा जानकारी एव समान सामाजिक तथा मानसिक पर्यावरण इसका कारण है। ऐसा नही होने पर कल्चर एव कल्टिवेशन दोनो शब्दा का जो प्रसारित अथ—improvement उन्नति सस्कार है, इस अथ म दोना शब्दों की व्याख्या एव प्रयोग करना कठिन है। बीज की उन्नति अथवा सस्कार का एकमात्र उपाय ही तो, खेती बारी, कृषि एव कषण है इसके अतिरिक्त दूसरा उपाय तो नही है।

यूरोपीय आय भाषा के विकास एव प्रसार के किसी एक युग मे यथाथ जीवन की अभिज्ञता से ही यूरोप के लोगो ने यह देखना और समझना सीखा कि भूमि कषण के माध्यम से अथवा जमीन को जोत-बोकर जिस प्रकार मनुष्य बीजो की उन्नति या उन्हे नया सस्कार दे सकता है, ठीक उसी प्रकार सामाजिक व्यक्ति के देह मन की चित्त भूमि का भी कषण करके जीवन की उन्नति या उसका सस्कार-सवधन किया जा सकता है। एव ऐसा करना ही उसका व्यक्तिगत एव सामाजिक कत्तव्य है। जीवन-कषण को क्रिया के बोध के लिए यूरोप के लोगो ने जिन दो शब्दो का प्रयोग किया व प्रत्यक्षत भूमि कषण क्रिया के निर्देशक दोनो शब्द कल्टिवेशन और कल्चर हैं। यह प्रसारित प्रयोग कब से प्रारम्भ हुआ था, कहना कठिन है, फिर भी मेरी धारणा है कि इसका प्रचार प्रसार क्रिश्चियन धम के प्रचार प्रसार के साथ-साथ अर्थात तीसरी या चौथी शताब्दी म हुआ था।

भारतीय आय भाषा म भी कृष' धातु से निष्पन्न कोई शब्द (मेरी धारणा के अनुसार कृष्टि है) किसी एक प्राचीन युग मे इसी एक अथ मे ही अर्थात मनुष्य के देह मन को चित्त भूमि का कषण एव

जीवन कषण की क्रिया के अथ म प्रयुक्त एव व्यवहृत होता था। बौद्ध तो उसका प्रयोग करते ही थे, अर्वाचीन बौद्ध सस्कृत भाषा मे कृष्टि शब्द का उल्लेख है। मध्य युग मे तो इसका प्रयोग निश्चित रूप से होता था नहीं तो अचानक इतनी शीघ्रता के साथ रामप्रसाद इस अथ मे जोतन बोने अथवा आबाद करने की वाक् प्रतिमा या शब्द रूप मूर्ति का प्रयोग कैसे करेंगे? अठारहवी शताब्दी के उत्तरार्द्ध म बगाल की गद्दी पर नवाब सिराजुद्दौला आसीन थे। देश की राजनैतिक एव आर्थिक स्थिति विघटन की चरम सीमा पर थी। चारो ओर अँधेरा ही अँधेरा—कहीं भी जीवन का कोई सकेत नही। पलासी के मैदान के पश्चिमी क्षितिज पर सूय अस्तायमान, किन्तु उसके निकट ही रामप्रसाद किसी दूकान म बैठकर हिसाब किताब के खाते म अपने जीवन की निचोडी हुई यत्रणाओ का गीत लिख रहे है। 'लोग दीघ काल म जीवन भूमि का जोतना बोना भूल गए है। अपने जीवन की भूमि को उन्होंने बहुत दिनो से अनुर्वर बनाए रखा है, इसलिए आज जीवन एक मरुस्थल हो गया है चारो ओर हाहाकार और शून्यता का बोध बिखरा है। हाय रे देश के लोगो! मन तुमि कृषि काज जानो ना, एमन मानव जमीन रइलो पतित आबाद करले फलतो सोना।' अर्थात्, रे! मन तू कृषि-कम न जाना, मानव भूमि पडी है बजर, यदि बात तो फलती सोना।'

कृषि अथवा कषण के जिस प्रसारित अथ की ओर मैं बार बार सकेत कर रहा हूँ भारतीय परम्परा मे उस कल्पमूर्ति या वाक प्रतिमा का प्रचलन न होने से रामप्रसाद ने जोतने बोने एव आबाद करने के इस प्रसारित अथ को कहाँ से प्राप्त किया? इसके साथ तो कहीं अगरेजी शब्द कल्चर कल्टिवेशन के प्रसारित अथ की कोई असगति नही है।

जीवन की उन्नति अथवा सस्कार सवधन के अथ म एक प्राचीन शब्द भी सस्कृत भाषा म प्रचलित था, वह शब्द है सस्कृति। इस शब्द का व्युत्पत्तिगत अथ है सस्कार के साथ उसका सम्बन्ध इत्यादि बातें, जो पहले ही बता चुका हूँ। इस शब्द के साथ हमारा प्रथम परिचय 'ऐतरेय ब्राह्मण' म होता है, ऐतरेय ब्राह्मण का रचना काल अनुमानत लगभग ईसापूव ८०० शताब्दी माना जाता है। सस्कृति के साथ कृषि अथवा कषण शब्द के अथ का प्रत्यक्षत कोई सम्बन्ध नही है, किन्तु सस्कार क्रिया की प्रकृति मे, एव प्रसारित अथ म कषण क्रिया की प्रकृति मे एक परोक्ष सगति है, जिसे सम्भवत अस्वीकार नही किया जा सकता। जीवन की वन भूमि पर उगी पसरी तमाम गन्दगी, घास पात, खर पतवार जैसी आवजनाओ को दूर न कर पाने से उस भूमि को जोतना बोना या आबाद करना मुश्किल है। उस जमीन के कृषि के योग्य होने पर ही उसमे नये काय, नई भावनाओ, नई अवधारणाओं, नये स्वप्न एव नये चिन्तन मनन के बीज बोये जाते हैं, यत्नपूवक उनका वधन सवधन करना होता है। तभी सस्कृति की फसल फलती है। कृषि कम म बीजो का सस्कार अथवा गुणात्मक परिवतन लाने की प्रक्रिया भी ऐसी ही है। सस्कार साधन, दोनो का ही उद्देश्य है और दोनो की ही प्रक्रिया भी समान है।

सस्कृति का आधेय

जिन कई उद्धरणो के माध्यम से इस निबन्ध का प्रारम्भ किया गया है, उससे सहज ही इस निष्कष पर पहुँचा जा सकता है कि कृष्टि शब्द के प्रति रवीन्द्रनाथ की आपत्ति शब्द के कण-कटु होने के नाते ही नही बल्कि उनके अनुसार यह शब्द कुरूप, श्रीहीन, कुत्सित है और वही उनकी गहरी आपत्ति है। उस आपत्ति की भाषा काफी तीक्ष्ण है और भगिमा विद्रूपपूण है।

रवीन्द्रनाथ ने स्पष्ट कहा है कि कृष्टि शब्द के साथ कृष धातु का योग है जिसका अथ है भूमि कषण या जमीन जोतना। और वह क्रिया नितान्त एक जविक प्रयोजन की पूर्ति के लिए है। जिस स्तर पर मात्र

के सस्कार साधन के उद्देश्य से कषण क्रिया का प्रयोग किया जाता है उस क्षेत्र मे भी स्थूल जैविक प्रयोजन वतमान ही रहता है। हाथ पाँव प्राय सभी अगो म धूल मिट्टी कीचड लगे ही रहते हैं। इस समग्र स्थूल जैविक प्रयोजन के साथ सस्कृति का कोई भी सम्बन्ध सम्भव नही। इसलिए कृष्टि शब्द अचल एव अप्रचलित है।

कवि के इस कथन के सम्बन्ध म मैं अपना वक्तव्य पहले ही प्रस्तुत कर चुका हूँ। कृष्टि एव सस्कृति के प्रत्यक्ष एव परोक्ष अथ के बीच सम्बन्ध कहाँ है यथासम्भव उसका भी सकेत देने की चेष्टा की है। अँगरेजी कल्चर शब्द के साथ एक सुविधा यह है कि रवीन्द्रनाथ ने (एव उनका अनुसरण करते हुए अन्य अनेको विद्वानो ने ही) कृष्टि एव सस्कृति दोनो शब्दो म जो अन्तर देखा है, कल्चर शब्द म उस अन्तर का प्रश्न नही है। कल्चर के अथ म जिस प्रकार भूमि जोतने का बोध होता है उसी प्रकार बीज के सस्कार सवधन एव मनुष्य की जीवन भूमि के कषण तथा आत्मोन्नति के उपाय कला साहित्य आदि की चर्चा Refinement इत्यादि सभी का बोध होता है।

रवीन्द्रनाथ एव सुनीतिकुमार दोनो ही हम कृष्टि शब्द का परित्याग करके सस्कृति शब्द के प्रयोग करने का उपदेश दे गए है। क्रमश सस्कृति का प्रयोग ही व्यापक हो रहा है। केवल बाँगला म ही नही बल्कि उत्तर भारत की समस्त आचलिक अथवा प्रादेशिक भाषाओ म भी इसका प्रयोग हो रहा है। इस सन्दभ म आपत्ति का कोई कारण नही क्योंकि सस्कृति शब्द सुन्दर है एव इसका एक ऐतिहासिक महत्त्व है किन्तु कृष्टि शब्द के परित्याग करने से मेरे मन म एक सकट की आशका उभर रही है जिसे स्पष्ट कर देना ही श्रेयस्कर है। आशका क्या है, उसे विशद रूप म कहा जा सकता है।

यद्यपि अँगरेजी कल्चर शब्द का अथ कल्टिवेशन एव कृषि कम भी, कल्टिवेशन के अन्तगत है। फिर भी रिनेसान्स या नव जागरण काल के शिल्प विप्लव के पश्चात यूरोप का सुधी एव सुशिक्षित समाज कल्चर के अथ म विशेष रूप से मनन एव चित्तवृत्ति का refinement, सामाजिक प्रतिष्ठा, भव्यता एव शालीनता, रुचि की सूक्ष्मता एव सौकुमाय अथवा कोमलता का बोध करता था। उसके साथ प्राचीन ग्रीस की देवियों के आशीर्वाद-पूत काव्य शिल्प, कला इत्यादि अवश्य ही थे। अर्थात इतिहास के आवत म उन दिनो किसी हद तक कल्चर शब्द का मूल अथ खो गया एव उसका प्रसारित अथ ही शिल्प-वाणिज्य निभर एव नगर निभर विद्वत समाज म अधिक प्रचलित हुआ। किन्तु सचेष्ट, सतक प्रयास चर्चा एव अभ्यास के बिना अथवा जीवन भूमि को जोते बिना जिनकी चर्चा अभी की गई उन तमाम विद्याओ या गुणो का अधिकारी नही हुआ जा सकता। यही कारण है कि कल्चर शब्द के मूल अथ का बिल्कुल लुप्त हो जाना यूरोपवासियो के पक्ष म सम्भव नही था। इसके अतिरिक्त जिन कारणो से कल्चर वस्तुत जीवन भूमि का कषण भी है, उन्ही कारणो से आत्मोन्नति एव अभ्युदय प्राप्ति का साधन भी है। जीवन के सस्कार सवधन के लिए मनुष्य की समस्त कम प्रचेष्टाओ को ही यूरोप, कल्चर नाम से रेखांकित करने म किसी भी प्रकार के द्विधा बोध स ग्रस्त नही था। Agriculture pisciculture tribal culture folk culture industrial culture urban culture इत्यादि समस्त शब्दो म कल्चर शब्द का प्रयोग एव विश्लेषण करने पर आसानी स ही समझ म आएगा कि यूरोप ने जीवन की परिधि एव कल्चर की परिधि को एक ही स्वीकार कर लिया था, अर्थात मानव जीवन का ऐसा कोई भी क्षेत्र एव ऐसा कोई भी स्तर या पर्याय नही है जिसकी उन्नति या सस्कार सवधन म कल्चर अर्थात कषण क्रिया का प्रयोजन न हो। भूमि जोतने से सम्बन्धित कृषि कम से लेकर सूक्ष्म, कोमल चित्तवृत्तियो के निर्माण तक सारी प्रक्रिया ही कषण क्रिया या कल्चर है।

अब मेरा प्रश्न यह है कि कृष्टि को तो छोड दिया किन्तु उसके बदले सस्कृति शब्द के प्रयोग एव व्यवहार म क्या मैं अँगरेजी कल्चर शब्द का नया सामग्रिक या सम्पूर्ण अथ वहन कर सकूँगा ?

रवीन्द्रनाथ के कथन से प्रतीत होता है कि संस्कृति के अर्थ में उनकी जो समझ है अर्थात संस्कृति के आधेय के रूप में वे जिसे मान्यता देते हैं वह है समस्त काव्य साहित्य, शिल्प कला, धर्म कर्म, शिक्षा दीक्षा, ज्ञान विज्ञान, दर्शन मनन का परिणाम, सामाजिक भव्यता एवं शालीनता, रुचि की सूक्ष्मता, तथा कोमलता इत्यादि। शिक्षित बुद्धिजीवी बंगाली, तथा भारतवासी विशेष रूप से जिन्होंने अंगरेजी शिक्षा प्राप्त की है एवं नगर-निर्भर हैं, वे प्रायः सभी इस अर्थ में ही 'संस्कृति' शब्द का प्रयोग करते हैं। समसामयिक हिन्दी, मराठी, गुजराती भाषाओं में भी इस शब्द का प्रयोग हो रहा है। कुछ बुद्धिजीवी आहार विहार, वेश-भूषा, बात चीत, चाल ढाल एवं आचार-व्यवहार इत्यादि को भी संस्कृति के अन्यतम आधेय या उपादान के रूप में मानते हैं, एवं उसका संगत कारण भी है।

किन्तु संस्कृति की आधेय तालिका यदि यहीं समाप्त हो जाए तो फिर लोग अपने खाद्योत्पादन की वृद्धि के लिए, उत्पादित अन्न, फल, साग सब्जी इत्यादि के गुणों की संवृद्धि के लिए, एवं अनेकों प्रयोजनों की पृष्ठभूमि में जीवन को सुष्ठुतर एवं स्वस्थ शीलयुक्त करने के लिए जिस कर्षण क्रिया में लिप्त होते हैं क्या वह संस्कार क्रिया या फिर जीवन की संस्कार क्रिया नहीं है? यदि है, (न होने का तो कोई तर्क संगत कारण नहीं है), तो फिर क्या वह अर्थ, या उसका संकेत संस्कृति शब्द के माध्यम से पकड़ में आएगा? इस सम्बन्ध में क्या 'कृष्' धातु से निष्पन्न शब्द का प्रयोग अनिवार्य नहीं होगा?

इसके अलावा, यह तथ्य सुविदित है कि मानव सभ्यता का इतिहास ही विशृंखला या अव्यवस्था से शृंखला या व्यवस्था की ओर, अनियम से नियम की ओर एवं विच्छिन्नता से संहति या संयोजना की ओर अग्रसर होना है। कर्म एवं यन्त्र-कौशल प्राप्त कर के अप्रशिक्षित एवं अकुशल शारीरिक श्रम एवं समय की लाघवता की ओर अग्रसर होना भी सभ्यता के इतिहास की अन्यतम कुंजी है। इन्हीं उद्देश्यों से प्रेरित होकर मनुष्य, परिवार, दल गोष्ठी, समाज राष्ट्र इत्यादि का निर्माण करता है। ग्राम एवं नगर आदि की रचना करता है, घर बार बनाता है तथा अनेकों प्रकार के यन्त्रों का आविष्कार करके तत्सम्बन्धी तमाम कार्यों के क्रिया कर्म में व्यस्त एवं लिप्त रहता है। मानव जीवन को उन्नत एवं विकसित करना तथा जीवन का संस्कार संवर्धन ही इन समस्त कार्यों का एक मात्र लक्ष्य है। यदि रामप्रसाद की भाषा में कहें तो मानव भूमि का समृद्ध या आबाद करना ही इनका एकमात्र उद्देश्य है। इस अर्थ में ही नृ-तत्त्ववेत्ता, समाजशास्त्री, इतिहासकार सभी इन कार्यों एवं उनके परिणामों की व्याख्या अंगरेजी में 'कल्चर' के रूप में करते हैं। जिस प्रकार रिनेसांस युग या नवजागरण काल के यूरोप की शिल्प कला अथवा एलिजाबेथीय युग के अंगरेजी साहित्य की व्याख्या प्रस्तुत की जाती है।

प्रश्न है कि हम अजन्ता के चित्र अथवा एलौरा की मूर्तिकला, भरतनाट्यम अथवा ध्रुपद संगीत को संस्कृति का परिणाम एवं प्रतिमान अवश्य ही कहेंगे किन्तु साथ ही परिवार-रचना, समाज एवं राष्ट्र का निर्माण, सन्तान का लालन पालन तमाम अनुष्ठानों एवं प्रतिष्ठानों का संचालन इत्यादि कार्यों को क्या संस्कृति कहेंगे या नहीं। यदि कहें तो फिर जो मैं कहना चाहता हूँ क्या वह संस्कृति शब्द के माध्यम से सम्पूर्णतः अभिव्यक्त होगा। किन्तु यदि न कहें तो फिर मनुष्य के अपने विकास एवं संस्कार के लिए ही मानव जमीन के अविराम संस्कार का जो प्रयोजन है उसे अस्वीकार करना होगा।

वस्तुतः रवीन्द्रनाथ एवं सुनीतिकुमार तथा साधारणतः बंगाली एवं भारतीय बुद्धिजीवी जिसे संस्कृति कहते हैं उसके कार्यों एवं परिणामों को मार्क्सीय समाज विज्ञान की भाषा में समाज का super structure कहा जाता है। जिसके साथ समाज के sub structure अर्थात सामाजिक पूँजी या सम्पदा का उत्पादन, समाज रचना राष्ट्र निर्माण ग्राम-नगर का निर्माण आदि अथवा जीवन रक्षा एवं जीवन की वृद्धि-समृद्धि का एवं आपेक्षिक अर्थ में स्थूल प्रयोजनों या आवश्यकताओं की पूर्ति से सम्बन्धित तमाम कार्यों,

आचारो व्यवहारो एव अनुष्ठानो प्रतिष्ठानो का कोई सम्बन्ध या लगाव नही है। यह विचार या भावना क्या अधिक साथक एव तक सगत है ?

Sub structure के साथ super structure का जो द्वन्द्वात्मक सम्बन्ध है उस मार्क्सीय तक को मैं यहाँ उपस्थित नही कर रहा हूँ, बल्कि मेरा तक और भी बोधगम्य, सरल एव सहज है। यदि कृष्टि का अथ कषण क्रिया एव उसका परिणाम है तथा सस्कृति का अथ सस्कार साधन या सस्क्रिया एव उसका परिणाम है, एव दोनो का उद्देश्य मनुष्य की व्यक्तिगत और सामाजिक उन्नति प्राप्ति है, तो फिर sub structure रचना एव super structure रचना से जुडे काय कलापो, आचारो-व्यवहारो के बीच मूल्यगत अथवा गुणात्मक पाथक्य कुछ हो नही सकता एव ठीक एक इसी तक के आधार पर super structure को sub structure की अपेक्षा अथवा sub structure को super structure की अपेक्षा अधिक मूल्य प्रदान करने का कोई प्रश्न भी नही उठ सकता। जीवन के सन्दभ मे दोनो ही समान रूप से मूल्यवान हैं एव दोनो की समान साथकता है। अस्तु कृष्टि एव सस्कृति के अथ भेद को लेकर सिरदद का कोई भी कारण मुझे नही दीखता। कृषि कम जिस प्रकार जीवन धारण एव प्राण रक्षा के मूल प्रयोजनो की पूर्ति करता है उसी प्रकार कृषि कम के माध्यम से मानव को जीवन भूमि को आबाद करके सोना भी उगाया जा सकता है। अर्थात् कृष्टि शब्द sub structure एव super structure के भीतर किसी दुर्भेद्य दीवार की रचना नही करता, बल्कि दोनो के अन्तरग सम्बन्ध की ओर ही सकेत करता है। सस्कृति शब्द के सन्दभ मे भी कुछ ऐसा ही समान सकेत है। क्योकि जब मूल अथ सस्कार प्राप्त करना है तब एक ओर कृषि कम के लिए भूमि एव बीज का सस्कार और एक ओर उस भूमि पर super structure के स्तर पर सोना उगाने के लिए मानव जीवन की भूमि का सस्कार, इस दोनो म sub structure एव super structure का कोई भी द्वन्द्व मुझे दिखाई नही देता।

मानव जीवन एक अखण्ड एव अविभाज्य सत्ता है। जीवन के नितान्त स्थूल जविक प्रयोजनो *(काम प्रवृत्ति एव प्रजनन, भूख प्यास की निवृत्ति एव जीवन धारण)* से *प्रारम्भ करके निस्वाथ भाव से* सौन्दय एव नाम रूप से परे अतीन्द्रिय अभिज्ञता अथवा अध्यात्म बोध तक सभी कुछ जीवन के अन्तगत है। प्राणी जगत मे जो किसी को उपलब्ध नहीं एक मात्र मनुष्य ही उसे प्राप्त कर सकता है अर्थात वही नितान्त स्थूल आवश्यकताओ, आकाक्षाओ स लेकर नाम रूप से परे जीवन की अभिज्ञता तक निद्वन्द्व भाव से किसी प्रकार की द्वन्द्वात्मक चेतना से आक्रान्त हुए बिना उत्तीण एव प्रतिष्ठित हो सकता है।

वस्तुत कृष्टि सस्कृति के चिन्तन प्रसग मे sub structure एव super structure का समस्त द्वन्द्वात्मक प्रसग ही मेरे लिए *अवान्तर जसा लगता है। अत्यन्त सरल व्यक्ति भी* जानते हैं कि sub-structure के बिना super structure खडा नही हो सकता और केवल sub structure की रचना करके उसके ही भीतर रहकर मानव जीवन की साथकता चरिताथता या सफलता की उपलब्धि नही की जा सकती। क्योकि जैविक एव स्थूल आवश्यकताओ के अन्तर्गत ही मनुष्य की सारी आवश्यकताएँ पूरी नही होती।

जो भी हो, कृष्टि एव सस्कृति को लेकर आधुनिक भारतीय मानस मे जो जिज्ञासा उभरती है, मेरी दृष्टि मे वह निरथक है। जिन लोगो न, जिस युग मे इन दोनो शब्दो को गढा और प्रयोग किया था उस युग मे उनके चित्त एव मन म sub-structure एव super structure के अन्तर जैसा सम्भवत कुछ नही था। सिर से पाँव तक मानव शरीर जिस प्रकार एक अखण्ड रूप है उसी प्रकार निचले आधार से लेकर चोटी तक समाज का शरीर भी वसी ही एक अखण्ड सत्ता है। दोनो म कोई विरोध नही है, एव दोनो मे छोटे-बडे तथा ऊँच-नीच का कोई प्रश्न नही है। इस तक एव दृष्टि से दखने पर कृष्टि एव सस्कृति के बीच निरथक विरोध की सृष्टि का कोई भी प्रयोजन नही है।

रवी द्रनाथ, सुनीतिकुमार एव आधुनिक भारतीय बुद्धिजीवी इन दोनो मे जिस विरोध की कल्पना करते है, मेरी दष्टि मे उस विरोध की चेतना, उन्नीसवी शताब्दी के पाश्चात्य बुद्धिजीवियो की सृष्टि है, और मुख्यत यह मार्क्सीय समाज विज्ञान से सम्बधित sub structure बनाम super structure की द्व द्वात्मक चेतना की विकृत व्याख्या से उत्पन्न है। इस तरह की चेतना जहाँ विद्यमान है वहाँ मनुष्य जिन तमाम सामाजिक कार्यों को (आपेक्षिक अथ मे) स्थूल आवश्यकताओ की पूर्ति के उद्देश्य से सम्पन्न करता है, उसके प्रति लोगो मे कुछ उपेक्षा का भाव स्वाभाविक है। साथ ही यह भी स्वाभाविक है कि लोग समान रूप से कभी प्रशसात्मक एव कभी मुग्ध दष्टि से उन सभी कार्यों एव उनके परिणामो की ओर देखते हैं जो आपेक्षिक अवसरो की सृष्टि हैं, जो जीवन के किसी भी स्थूल प्रयोजन की पूर्ति नही करते, बल्कि मनुष्य को केवल निष्कारण एव निष्प्रयोजन आन द प्रदान करते हैं। इस प्रकार की समाज चेतना के पर्यावरण मे कृष्टि अवज्ञात अथवा उपेक्षित होगी एव सस्कति के प्रति श्रद्धा होगी, इसमे आश्चय करने की कोई बात नही।

प्रारम्भ मे ही कहा गया है कि सस्कति शब्द का प्राचीनतम उल्लेख ऐतरेय ब्राह्मण में मिलता है, उस उद्धरण के भीतर ही रवी द्रनाथ ने अपनी रुचि के अनुकूल अथ की खोज की है। उद्धरण प्रस्तुत है—

ॐ शिल्पानि शसति देव शिल्पानि। एतषा वै
देव शिल्पानाम अनुकृतीह शिल्पम अधिगम्यते—
हस्ती कसो वासो हिरण्यम अश्वतरीरथ शिल्पम।
आत्म सस्कतिर्वाव शिल्पानि। छ दोमय वा
एतैयजमान आत्मान सस्कुरुत।

ध्यान देने योग्य है कि इसके बाद भी अ तम वाक्य मे स तान प्रजनन की क्रिया को भी शिल्प-कम कहा गया है जो अ या य शिल्प की तरह ही छ दोमय होने के नाते आत्म सस्कार का अ यतम उपाय है। प्रजनन क्रिया एक शिल्प कम एव आत्म सस्कार का अ यतम उपाय है इस स दभ मे उद्धृत अनुच्छेद की व्याख्या करते समय अनेक विद्वान ही इस बात को भूल जाते है अ तत उस बात पर जोर देना नही चाहते। प्रजनन क्रिया प्रकृति के छ द एव देव शिल्प के नियम म बँधी है, कि तु उस क्रिया म ता मा को छ द का ब धन स्वीकार करके स्वय को नियमो सयमो के अनुशासन मे रखकर स तान को गभ के अ धकार से बाहर सूय के आलोक म मुक्ति देनी होती है एव उसके बाद भी स तान का लालन पालन अनेक प्रकार के नियमो सयमो के छ द के भीतर स करना पडता है। इस क्रिया के भीतर ही आत्म सस्कृति का उपाय निहित है।

महर्षि ऐतरेय के कथन मे इस तक का प्रतिपादन किया गया है यदि उसे स्वीकार करें, एव अस्वीकार करने का तो कोई कारण भी नही दीखता, तो फिर यह बात भी माननी पडगी कि मानव जीवन के जिस किसी क्षेत्र मे सस्कार साधन के उद्देश्य से जो कोई कम किया जाता है उसे ही सस्कृति का कम कहा जा सकता है। शत यह है कि यदि वह कम निश्चित रूप से छ दमयता के साथ नियमो सयमो के अनुशासन म ताल लय एव सम्यक् रीति नीति को मानकर किया गया हो। इस शत के बिना वह कम शिल्प कम नही होगा एव शिल्प कम के बिना आत्म सस्कृति भी नही होगी।

मैं केवल एक कारण से महर्षि ऐतरेय के सूत्र को पकडकर इस तक को प्रस्तुत कर रहा हूँ। इस दष्टिकोण से विचार करने पर सस्कृति के आधेय एव जीवन के आधेय, दूसरे शब्दो मे जीवन की साम्राज्य सीमा एव सस्कृति की साम्राज्य सीमा, इन दोनो म कोई अ तर नही उभरता। तक एव नीति की दृष्टि से यही यथाथ प्रतीत होता है। और भी कुछ कारण हैं और उनकी भी साथकता कम नही है। छ द के

बिना शिल्प सम्भव नही , छन्दहीन, आत्म संस्कारहीन एव सस्कृति-कर्म विहीन जीवन एक वन्ध्या का जीवन है, जीवन के वन्ध्यात्व या बाँझपन को दूर करने के लिए छन्द के नियमो सयमो का अनुशासन मानना ही पडेगा एव एक विरामहीन अनुशीलन का दायित्व स्वीकार करना ही पडेगा।

मैं केवल परम्परागत भारतीय धारणाओ एव सचेतना के बारे म ही कहे जा रहा हूँ, इस्लामी अथवा क्रिश्चियन भावना एव चेतना के सम्बन्ध मे कुछ नही कह रहा हूँ। पीछे कोई दोषी न ठहराये, इसलिए इन दोनो के सम्बन्ध म दो एक बात कहकर सस्कृति का आधेय प्रसग समाप्त करूँगा।

क्रिश्चियन भावना या चेतना के सम्बन्ध म विशेष कुछ नही कहना है, क्योकि अब तक पश्चिमी कल्चर के प्रसग म ही कहा गया है। इस्लामी चेतना के सम्बन्ध मे कुछ कहना है जिसकी मैंने अन्यत्र विस्तारपूर्वक आलोचना की है।● इसलिए यहाँ जो कहना है सक्षेप मे ही कहूँगा।

अरबी भाषा मे 'तमद्दुन' शब्द का प्रयोग प्रचलित है, *किन्तु वह जितना सभ्यता अथवा नागरिकता* के अर्थ म व्यवहृत है, सस्कृति के अर्थ मे उतना नही। 'तमद्दुन' शब्द के मूल म अरबी का 'मुदान' शब्द है, जिसका अर्थ है नगर और जिस शब्द से मदीना शहर के नाम की उत्पत्ति हुई है। जिस अरब देश मे इस्लाम का जन्म एव विकास हुआ है उस देश की अधिकाश भूमि, मरुभूमि है। बीच बीच मे जहाँ तहाँ प्राचीरो से घिरे मरु उद्यान अथवा ओएसिस हैं और उन्ही के केन्द्र मे रखकर कई मुदानो का निर्माण हुआ है। इन मुदानो मे ही—जसे मक्का एव मदीना मे इस्लाम का जन्म एव विकास हुआ है। अर्थात जन्म एव विकास सूत्र के सन्दर्भ मे इस्लाम केवल नगरो म उत्पन्न धर्म नही, वस्तुत नगरो मे वर्धित एव नगरो के आश्रय मे पला हुआ धर्म भी है। क्योकि परवर्ती काल म भी शताब्दियो तक इस्लाम का अधिष्ठान मूलत प्राचीरो से घिरे नगरो म ही था—वह चाहे मिस्र मे रहा हो या मोरक्को मे चाहे मध्य एशिया म रहा हो या चाहे भारतवर्ष म ही रहा हो। जो भी हो, अरबी मुदानो के प्राचीन मुसलमान अधिवासी जिस भाषा मे बात करते थे उसे 'अह्लेजबान' कहा जाता था। वह भाषा एव वहाँ के शहरी बाशिन्दो की जीवन-चर्या, विशाल रेगिस्तान म बसे बेदूइनो की और दूसरी ओर गाँवो मे बसे गैर-*मुस्लिम 'जाह्लीन' एव रूढभाषी आजमों' की भाषा एव जीवन चर्या से नितान्त ही अलग थी।* अर्थात् मुदान शब्द से उत्पन्न तमद्दुन बहुत कुछ लटिन civis नागरिक एव civilis नगर सम्बन्धी आदि शब्दो की द्योतना वहन करता है। उस दृष्टि से तमद्दुन एव civilization जितने निकट हैं, तमद्दुन एव culture उतने नही हैं। केवल यही नही बल्कि culture शब्द म कर्षण अनुशीलन, चर्चा एव चर्या की जो द्योतना और जीवन के संस्कार एव अभ्युदय प्राप्ति का जो सकेत है, वह शायद तमद्दुन अथवा civilization म नही है। किन्तु तमद्दुन के अतिरिक्त अरबी अथवा फारसी भाषा मे ऐसा कोई दूसरा शब्द नही है इसलिए अन्य कोई भावना एव चेतना भी नही दीखती जिसे culture कृष्टि सस्कृति का समानार्थक रूप कहा जा सके। बोध एव बुद्धि की प्रखरता, सामाजिक आचार व्यवहार सम्बन्धी शालीनता रुचि की उज्ज्वलता सूक्ष्मता एव दरबारी अन्ब कायदे आदि सम्बन्धी अवधारणा, एव भावना चेतना के सन्दर्भ म अनेको शब्द एव उनका प्रयोग भारतीय एव भारत के बाहरी मुस्लिम-समाज मे कुछ कम नही है, किन्तु इन सबके माध्यम से सस्कृति की समग्रता का बोध नही होता बल्कि कुछ पक्षो एव केवल कुछ अशो का ही बोध होता है और वह भी बहुत मुस्लिम समाज के नगराश्रित जन समूह के सम्बन्ध मे ही प्रयोज्य है।

● मेरी पुस्तक *Mughal Court Painting Indian Museum,* Calcutta 1974 P P 118 20 द्रष्टव्य Rural Urban dichotomy in Indian History and Tradition In ABORI Poona 1977 78 Diamond Jubilee *P P 86769*

यूरोपीय समाज विकास के प्रारम्भ म जिस प्रकार प्राचीन ग्रीस म ग्रीकवासियो की जीवन दृष्टि एव जीवन सम्बन्धी, भावना, अवधारणा नगरो मे ही सीमित थी एव वह भी प्रभु पट्रिशियन अथवा अभिजात वर्ग के आधार पर ही थी। दास या प्लेबियनो के पास civilization के रूप मे कुछ था इस सम्ब ध मे किसी इतिहासकार का कोई कथन नही है। किन्तु अल्पकाल म ही यूरोपीय समाज ने अपने जीवन की अभिनता स ही इस बात की जानकारी प्राप्त कर ली थी कि केवल civilization की चेतना से जीवन का सम्पूर्ण विकास नही होता, उसके लिए culture की चेतना प्रयाजनीय है। इसी प्रयोजन बाध स ही culture शब्द का उदभव एव विकास हुआ है।

अनुशीलन कुल शील चर्चा चर्या

कृष्टि, सस्कृति एव कल्चर इन तीनो शब्दो क सम्ब ध मे अब तक जो विवेचन एव विश्लेषण उपस्थित किया गया उसका उद्देश्य शब्द तत्व सम्बन्धी मीमासा अथवा तीना के अर्थानुस धान का प्रयास नही है यह निश्चित रूप से स्पष्ट है। आलोच्य प्रसग म हमारी सामाजिक दृष्टि एव चिन्तन के क्षेत्र मे वस्तुत अपने देश म ही नही, बल्कि पाश्चात्य जगत म भी विभ्रान्ति विशृ खलता एव प्राय बिखराव या विघटन की स्थिति विद्यमान हैं। इसलिए, उस ओर दृष्टि आकर्षित करना एव अपने प्रासगिक विचारो एव भावनाओ म कुछ सुव्यवस्थित अनुशासन और अपेक्षित यथातथ्यता लाना भी इस रचना का एक मुख्य उद्देश्य है। इस उद्देश्य से अब तक जो भी विवेचन किया गया है उससे इस बीच सम्भवत दो-तीन सिद्धा ता का निर्धारण किया जा सकता है—[१] कृष्टि एव कल्चर समानाथक शब्द हैं। इन दोनो का ही प्राथमिक अथ है—जोतना बोना एव उसका परिणाम या फसल, प्रसारित अथ मे मानव जीवन की भूमि को जोतना बोना एव उसे आबाद करना तथा उसके माध्यम से जीवन का सस्कार शीलन करके उसमे सोने की फसल उगाना। [२] सस्कृति भी जीवन का सस्कार-शीलन और उस शीलन क्रिया का परिणाम है। प्रारम्भ मे पशु जीवन के साथ मानव जीवन का पार्थक्य स्वरूप ही है। वस्तुत जीवन की नियति यही है कि मनुष्य आजीवन अपने जीवन को समस्त आवजनाओ, कुण्ठाओ एव मालिन्य से मुक्त रखने की, स्वय को सस्कृत करने की एव हर प्रकार के उपायो द्वारा उन्नति एव अभ्युदय प्राप्त करने की चेष्टा करता रहेगा। अत उस सस्कृत एव उ नत जीवन का परिणाम ही सस्कृति है। इस दृष्टि एव भावना से कृष्टि एव कल्चर के प्रसारित अथ के प्रकाश मे सस्कृति को प्राय समानाथक कहा जा सकता है। [३] पूर्वोक्त आलोचना से सम्भवत तीसरा एक और सिद्धान्त भी निर्धारित किया जा सकता है कि कृष्टि, कल्चर एव सस्कृति—परिणाम के अथ म इन तीना मे कोई भी सहज लभ्य नही है। कृषण क्रिया कल्चर क्रिया एव सस्कार क्रिया अथवा चाहे जो भी क्रिया या कम हो प्रकृति के नियमानुसार अथवा जीव धम सृष्टि धम एव देश कालगत धम के अनुसार निर तर उसका सम्पादन करते रहना होगा। इससे प्रतीत होता है कि कृष्टि कल्चर एव सस्कृति का यह प्राकृतिक एव सामाजिक अनुशासन है।

भारतीय परम्परा के अन्तगत सस्कृत भाषा मे दो चार एसे शब्दो का बहुलता के साथ प्रयोग मिलता है, जो अनुशासन के समानाथक प्रतीत होते है। इस प्रकार का एक साथक शब्द शील' है, जिसका सामान्य आभिधानिक अथ, स्वभाव, चरित्र, आचार आचरण इत्यादि है, किन्तु हि दू ब्राह्मण, बौद्ध एव जैन परम्पराओ म शील शब्द के गम्भीरतर अथ की द्योतना या व्यजना विद्यमान है। प्रत्येक धम साधना हो व्यावहारिक जीवन पर आधारित है। उसे सफलता पूवक सम्पन्न करने की दिशा मे धार्मिक जीवन के सम्यक् विकास के उद्देश्य से नियमपूवक जीवन भूमि का जोतकर अथवा कृषण क्रिया के द्वारा सवन

प्रस्तुत रखने के लिए अनेका प्रकार के सिद्धान्तों एव नियमो के पालन का निर्देश दिया गया है। उन्हीं सिद्धान्तो एव नियमा की सज्ञा 'शील' है और उसका पालन करते रहना ही शीलाचरण, शीलाभ्यास एव अनुशीलन है। बौद्ध भिक्षुओ एव भिक्षुणिया तथा स्थविरो एव आचार्यों का पचशीलाचरण' तो सभी का ज्ञात है एव जवाहरलाल नेहरू के प्रयास से जो साम्प्रतिक भारतीय राजनीति म भी निश्चय ही प्रसारित अथ म पचशील के नाम से ही सुपरिचित है।

बकिमचन्द्र ने जिस कल्चर के अथ म अनुशीलन को समझा एव स्वीकार किया था उसी अथ म अनुशीलन शब्द का प्रचार प्रसार भी करना चाहा था। और उनका अनुसरण करते हुए अन्तत बगाल के एक विप्लवी राष्ट्रीय स्वाधीनताकाक्षी दल का नामकरण 'अनुशीलन समिति' के रूप म किया गया, जिसके पीछे भारत की परम्परागत शील भावना एव शील चेतना थी। सुनिर्दिष्ट सिद्धान्तो एव नियमो के अनुसार निरन्तर, निरलस या आलस्यहीन आचरण एव सचेतन अभ्यास ही अनुशीलन क्रिया है एव जीवन का परिपूर्ण विकास उसका परिणाम है। बकिमचन्द्र की तरह ही इस प्रकार की धारणा एव प्रतीति अनुशीलन समिति के कार्यकर्ताओ एव नेताओ मे भी थी।

किन्तु भारतीय परम्परा म इससे भी और अधिक प्रसारित एव गम्भीर अथ मे शील शब्द का प्रयोग देखने को मिलता है, जहाँ इसका प्रयोग कुल शब्द के योग से एक साथ 'कुल शील' पद के रूप म है। परम्परागत चिन्तन म प्रत्येक मनुष्य का जो समग्र परिचय उसके कुल एव शील दोनो के माध्यम से प्राप्त होता है वह अलग अलग केवल कुल से ही एव केवल शील से ही प्राप्त नही हो सकता। कुल मनुष्य का जविक (biological) एव सास्कृतिक (cultural) उत्तराधिकार है जिसे व्यष्टि अथवा समष्टि से जुडा मनुष्य उत्तराधिकार के सूत्र द्वारा तथा अपने जन्म एव सामाजिक पर्यावरण एव परिवेश के माध्यम से प्राप्त करता है। इस कौलिक या कुल परम्परा के उत्तराधिकार की प्राप्ति म उसका अपना कोई हाथ नही, कोई कृतित्व नही, वह प्राकृतिक एव नियति प्रदत्त है।

किन्तु प्रत्येक मनुष्य अथवा मानव-समाज को किसी देश या काल के अन्तगत रहना पडता है एव प्रत्येक काल के ही कुछ नये प्रश्न, समस्याएँ एव दाय-दायित्व हुआ करते हैं जो अतीत के नही बल्कि उस काल के ही अथवा निकट भविष्य के ही होते है। तत्कालीन व्यक्ति एव समाज को उनका सामना करना पडता है, उनके साथ सग्राम या सघष करना पडता है एव उस सग्राम के माध्यम से ही प्रश्नो एव समस्याओ का समाधान खोजकर उन्हे प्राप्त करना पडता है और दाय दायित्वो का निर्वाह करना पडता है। इन सन्दभ म, तमाम प्रयास सग्राम सन्धान ही तत्कालीन मनुष्य की जीवन चर्या, उसका शीलाभ्यास एव शीलाचरण है एव इस अभ्यास एव आचरण के भीतर ही उसका आधा परिचय प्राप्त होता है शेष आधा, कुल के द्वारा प्राप्त होता है। कुल एव शील एक दूसरे के पूरक हैं। दोनो का मेल एक व्यक्ति एव परिवार का सम्पूर्ण परिचय है। और फिर दोनो के मेल से ही तत्कालीन कृष्टि अथवा सस्कृति या कल्चर का परिचय प्राप्त होता है।

यह स्वाभाविक है, जब व्यक्ति को अपने समय के प्रश्नो, समस्याओ एव दाय-दायित्वो का सामना करना पडता है तब स्वभावत ही वह अपनी प्रेरणाओ, उत्तरो एव समाधानो को अपने अतीत के उत्तराधिकार के भीतर खोजता है। उसके माध्यम से कुछ प्रेरणाएँ एव कुछ उत्तर निश्चित रूप म प्राप्त कर सकता है, किन्तु सम्पूर्णत नही क्योकि अतीत कभी भी एक रूप एव आकार म पुनरावर्तित नही होता। ऐसा, काल धम का नियम ही नही है। यह भी सम्भव है कि तत्कालीन प्रश्नो, समस्याओ एव दाय-दायित्वो का चेहरा एव चरित्र ही इस प्रकार का है कि उस क्षेत्र म उत्तराधिकार कोई प्रेरणा कोई उत्तर या कोई समाधान नही दे सकता। जो भी हो, किन्तु यह सर्वथा स्पष्ट है कि प्रत्येक मानव-जन को एव प्रत्येक काल को ही निरीक्षण एव परीक्षण के माध्यम से उसके कुल एव उत्तराधिकार को देखना

और साथ ही यह भी देखना पडता है कि उत्तराधिकार का कौन सा पक्ष या अश सड-गल या है और किन किन अशो या हिस्सो मे जीवनी शक्ति शेष है या कुछ नही है। इस प्रकार उन्हें के साथ काट छाँट देना पडता है और जो अश कमजोर हो गया है उसका सस्कार सवधन भी ता है। यह सभी शीलाचरण के अन्तगत है और यह शीलाचरण ही मनुष्य का उत्तराधिकार ीत है दूसरे शब्दो मे कुल चेतना, वतमान-चेतना एव भविष्य गढने की क्षमता का परिचय है। शील ही कृष्टि, सस्कृति एव कल्चर है।

कुल स्थिर पदाथ है, इसलिए कुल, अतीत है, उत्तराधिकार गतिहीन, निष्क्रिय है इसलिए तर जीवन सक्रिय नही, किन्तु शील कभी भी स्थिर रूप म नही रहता। क्योकि प्रत्येक काल त्येक वशानुक्रम के आकार प्रकार प्रश्न एव प्रयोजन तथा समस्या एव समाधान अलग अलग हैं। उसका उत्तर एव तत्सम्बन्धी सग्राम या सघष कभी भी एक या समान नही हो सकता। यद्यपि प्रकृति म एक निम्नतम या सामान्य समगात्रीयता का परिचय मिल सकता है। तथापि एक शील दूसरी पीढी का शील नही हो सकता, क्योकि प्रत्येक व्यक्ति को स्वय शील का निर्माण ता है। शील को कोई उत्तराधिकार के सूत्रो से प्राप्त नही कर सकता। कारण सहज बोध्य मैंने अपने जीवन-काल म उस समय की आवश्यकता के अनुसार जिस शील का निर्माण किया, मेरे पुत्र के समय म तो उसका सास्कृतिक कुल, उसका cultural inheritance अथवा सास्कृतिक ार हो गया। इसी प्रकार कुल एव शील, इतिहास एव सस्कृति, अतीत एव वतमान तथा व परिवतन (tradition and change) की धारा प्रवाहित होती रहती है।

कुल शील के इस सक्षिप्त विश्लेषण के माध्यम से कई स्पष्ट सकेत उभरते हैं। प्रथमत, कृष्टि, एव कल्चर कोई ईश्वर प्रदत्त या प्रकृति प्रदत्त वस्तु नही है। प्रत्येक युग या काल के व्यक्ति जिक मनुष्य को अपने निरलस या अतन्द्र प्रयास-अभ्यास एव आचरण के द्वारा तत्कालीन शील ष्टि, सस्कृति एव कल्चर का निमाण करना पडता है। द्वितीयत सास्कृतिक उत्तराधिकार के ाचय ही एक वस्तु है एव जन्म सूत्र के द्वारा उसे प्राप्त भी किया जा सकता है, जिस प्रकार हमने ान एव विशाल, प्रवहमान समृद्ध सस्कृति को उत्तराधिकार के रूप म प्राप्त किया है। किन्तु ा के मनुष्य का एक मुख्य कत्तव्य एव दायित्व यह है कि वह उस कौलिक या कुल परम्परा से ाराधिकार को जाँच परख और निरीक्षण परीक्षण के माध्यम से देखे कि उत्तराधिकार का कौन-सा ा मृत अथवा व्यथ है और कितना कमजोर तथा अपाहिज या पगु है। पगु दुबल उत्तराधिकार एव व्यथ उत्तराधिकार को वशानुक्रम के कन्धो पर ढोते रहना तो कृष्टि नही है एव सस्कृति भी कृष्टि का अथ है कषण-कम इस कम का मुख्य उद्देश्य है प्रारम्भ म ही तमाम मृत, सडा गली या गन्दगी एव सचित कूडा ककट को साफ करके भूमि को कषण के योग्य बनाना, एव सस्कृति का स्कार क्रिया, इस क्रिया का अथ ही है जो कुछ पगु एव दुबल है, उसका भी पूर्णत सस्कार सवधन उ मृत है उसे जलाकर या दफनाकर उसका भी सस्कार साधन। सास्कृतिक उत्तराधिकार, जिस प्रकार प्रेरणा का समृद्ध एव सशक्त स्रोत हो सकता है उसी प्रकार एक दुर्विषह अथवा असहनीय भार भी है। कृष्टि सस्कृति एव कल्चर जिस प्रकार व्यक्तिगत निर्माण हो सकता है उसी प्रकार परिवार समाजगत भी हो सकता है। प्रयास, अभ्यास एव आचरण जहाँ सामूहिक अथवा सघबद्ध है और कृष्टि ि का नियमन भी जहा उन्ही के द्वारा होता है वहाँ शीलाचरण का परिणाम भी परिवारगत एव होगा, इसम आश्चय की कोई बात नही। वस्तुत जिन कारणो से, कृष्टि सस्कृति एव शील निर्माण सचेतन एव सजग प्रयास तथा अभ्यास एव निरलस आचरण तथा साधना के द्वारा किया

जाता है, उ ही कारणो से जब प्रयास अभ्यास, आचरण एव साधना म शैथिल्य दीखता है, तब तत्कालीन समाज की कृष्टि एव सस्कृति भी दुबल एव पगु होने के लिए बाध्य है। और जब लगातार दो तीन पीढियो तक उस अभ्यास, आचरण और साधना से व्यक्ति कट जाए और मानव भूमि को दीघकाल तक परती जैसा ऊसर बनाकर रख दे, तब समाज जीवन म मरुभूमि अथवा व्यथता के सकेत उभरते है और उस मरुभूमि के बीच कृष्टि एव सस्कृति तथा सामाजिक जीवन की धारा एव स्रोत खो जाते है। उत्तराधिकार पर निभर रह कर तब और अधिक दिनो तक जीवित नही रहा जा सकता। विश्व म, मानव जीवन के इतिहास को अथवा सास्कृतिक इतिहास को इस प्रकार के अनेको विपययो एव विघटन की स्थितियो मे जूझना एव गुजरना पडा है। कष्टि सस्कति एव धम साधना के प्रसग म बार बार आचरण शब्द क प्रयोग का उल्लेख मिलता है एव प्रयास, अभ्यास साधना आदि शब्दो का अथ एक प्रकार से आचरण ही है। वस्तुत कष्टि एव सस्कति के साथ आचरण शब्द की आत्मीयता एव अ तरगता अत्य त घनिष्ठ हैं। आचरण शब्द 'चर' धातु से निष्पन्न है जिसका अथ है आगे बढना। 'चर' धातु से ही चरण शब्द की भी निष्पत्ति है और हमारे दोनो चरणो की बनावट ही इस प्रकार है कि देखने से लगता है आगे बढने के लिये ही इन दोनो यत्रो का निर्माण हुआ है। इसक अतिरिक्त 'चर' धातु स सम्बन्धित और भी दो साथक शब्द 'चर्चा' और 'चर्या' हैं। दोनो ही जीवन के माग पर अग्रसर होने के तथा जीवन को उन्नत एव सस्कृत करने के उपाय है। प्रसगत, हम हमेशा ही, शरीर चर्चा, इ द्रिय वृत्ति या भावचर्चा और बुद्धिचर्चा के रूप मे क्रमश Physical culture culture of the senses, culture of the mind आदि की चर्चा करते है। निस्स देह इन तमाम चर्चाओ या नियत अभ्यास अथवा exercise के फलस्वरूप जीवन के मार्ग पर अग्रसर हुआ जा सकता है, किन्तु चर्चा से भी अधिक बल चर्या अथवा आचरण पर दिया गया है। चर्चा के परिणाम स्वरूप उपलब्ध, ज्ञान, शक्ति, कौशल वृद्धि, चेतना एव दष्टि सभी की साथकता उनके आचरण म है, चर्या म है। कष्टि, कल्चर एव सस्कति की पहचान आचरण के माध्यम से ही होती है। धार्मिक शिक्षा एव धार्मिक जीवन की दीक्षा तो केवल चर्चा के द्वारा नही दी जा सकती। वह शिक्षा-दीक्षा गुरु को अपने धार्मिक आचरण के आधार पर देनी पडती है। अनेक प्रकार की चर्चाओ से ज्ञानी एव अध्यापक हुआ जा सकता है, भले ही वह सस्कतिमान या सुसस्कृत न हो किन्तु प्राप्त विद्या की शक्ति एव समृद्धि जिसके जीवन मे आचरित होती है और जो अपनी चर्या के द्वारा काल-यापन करता है, वह आचाय है। उसके जीवन की सास्कृतिक दीप्ति को दीप जलाकर दिखाने की आवश्यकता नही होती।

यहाँ तक अनेक दष्टियो से कष्टि एव सस्कृति की जो व्याख्या प्रस्तुत करने की चेष्टा की है आशा है उसस स्पष्ट रूप स यह बात सामने आई है कि कष्टि अथवा सस्कृति कोई स्थिर, अचल या जड पदाथ नही है। जो व्यक्ति परिवार या समाज, मानव भूमि के कषण-कम म और जीवन क सस्कार-सवधन म रत है, वह प्रतिक्षण जीवन को विकसित कर रहा है एव सोने की फसल उगा रहा है। जो व्यक्ति या समाज वर्षो तक भूमि को अनुवर या परती बनाकर रखता है वही दुर्भिक्ष मे आक्रान्त होता है, और मरता है। इसलिए कष्टि एव सस्कति ही जीवन को गतिशीलता प्रदान करती है तथा उसस ही परम्परा का परिवतन होता है। कष्टि एव सस्कति की यह विशेषता कुल शील की उस अवधारणा के प्रकाश म और भी उजागर होती है जिसम कुल का अथ ही परम्परा या उत्तराधिकार है एव शील का अथ परिवतन है, परम्परा या उत्तराधिकार म परिवतन लाकर नई कष्टि एव सस्कति का निर्माण होता है। इसके अतिरिक्त चर्चा एव चर्या म इस गतिशीलता का अथ और भी स्पष्ट एव मुखर है, दोनो शब्दो का व्युत्पत्तिगत अथ ही है आगे बढना गतिशील होना।

'चरैवेति, चरैवेति" तो औपनिषदिक जीवन सगीत का ध्रुवपद है।

खाद्योत्पादन एवं सन्तान प्रजनन से आरम्भ करके संगीत नृत्य, कला एवं साहित्य रचना तथा सांसारिक वासनाओं से रहित अध्यात्म साधना तक व्यक्ति अथवा परिवार, अपने जीवन के विकास एवं संस्कार के लिए जिन समस्त कर्मों में लिप्त या रत होता है ये समस्त कर्म ही जीवन को कर्षित विकसित एवं संस्कृत करने के कर्म हैं एवं उनका परिणाम या फल ही कृष्टि एवं संस्कृति है। यह वक्तव्य मेरी व्यक्तिगत कल्पना या धारणा नहीं है बल्कि उसका प्राचीन एवं परवर्ती काल का प्रवहमान साक्ष्य या प्रमाण विद्यमान है। खाद्योत्पादन तो कृषि-कर्म है जो कर्षण क्रिया में ही निहित है एवं सन्तान प्रजनन तथा पालन-कर्म शिल्प या कला है, इसीलिये वह संस्कृति-कर्म है जिसका उल्लेख इसके पूर्व उद्धृत ऐतरेय ब्राह्मण के गद्यात्मक अनुच्छेद में ही है।

यहाँ उसी अनुच्छेद का अनुवाद प्रस्तुत है—"पार्थिव शिल्प समूह, देवशिल्प समूह की ही प्रशंसा करता है। इन सबकी (अर्थात देवशिल्प समूह की) अनुकृति के रूप में ही इस मानव जगत में शिल्प की मान्यता प्रदान की जाती है। जैसे—हाथी दाँत का काम, काँसे का (अथवा अन्य किसी धातु का) पात्र अनेकों प्रकार के वस्त्र, सोने के आभूषण, अलंकारादि एवं अश्व-रथ, यह सब कुछ शिल्प है। और यह तमाम शिल्प ही आत्मा की संस्कृति है (अथवा आत्मसंस्कृति का उपाय है) ये छन्दोमय हैं, इसीलिए इनके द्वारा यजमान (तत्कालीन यज्ञ विश्वासी, सामान्य लोग) स्वयं को (छन्दित करते हैं) संस्कृत करते हैं (अथवा स्वयं का संस्कृतिकरण करते हैं) सन्तान प्रजनन का कर्म भी शिल्प है और वह भी आत्म संस्कृति का माध्यम या उपाय है।"

अनेक कारणों से ही भारतीय कला या शिल्प तथा संस्कृति की दृष्टि से इसकी गहरी सार्थकता है। जहाँ तक मैं जानता हूँ, इस अनुच्छेद के वक्तव्य का उपयुक्त, यथेष्ट एवं यथासम्भव विवेचन एवं विश्लेषण नहीं हुआ है। कला, साहित्य आदि को हम संस्कृति अथवा कल्चर क्या कहें ? मेरी दृष्टि में इस प्रश्न का उत्तर इस अनुच्छेद के भीतर निहित है जो मुझे पाश्चात्य कल्चर के भावगत इतिहास के भीतर नहीं मिला। इसीलिए मैंने एक प्राचीन उद्धरण की विस्तारपूर्वक विवेचना प्रस्तुत करने का निर्णय लिया, किन्तु वह केवल कल्चर या संस्कृति की परिभाषा या सत्ता के निर्णय के लिये नहीं बल्कि कला एवं साहित्य को (तथा super structure के अन्य किसी भी अंश को) हम संस्कृति या कल्चर क्या कहें, वस्तुतः उसके कारणों की खोज के लिये भी है। अन्तिम कारण ही मुख्य है।

प्रथमतः, यह याद रखना जरूरी है कि इस अनुच्छेद का रचना-काल एवं देश ऐसा है जहाँ उस समय यज्ञ ही एकमात्र उपाय है और जिसके माध्यम से ज्ञात एवं अज्ञात के बीच योग सूत्र स्थापित किया जा सकता है एवं जिस समाज में अधिकांश लोग यजमान अर्थात यज्ञ विश्वासी हैं। द्वितीयतः उस समाज में जहाँ यज्ञ के लिये अथवा तत्सम्बन्धी जीवन में जिन तमाम शिल्प द्रव्यों या कला-सामग्रियों का प्रयोग होता है वही मुख्य शिल्प द्रव्य है एवं तमाम शिल्प द्रव्य जैसे हाथी दाँत का काम काँसे के पात्र आदि, स्वर्णालंकार आदि तथा अश्व रथ, अनेकों प्रकार के वस्त्र आदि जिसे आज की भाषा में 'क्राफ्टस' (crafts) अथवा कारुशिल्प या दस्तकारी कहा जा सकता है। फाइन आर्ट अथवा चारुशिल्प या ललित कला नहीं। अर्थात जिसका निर्माण नितान्त व्यावहारिक प्रयोजनों के लिए है। तृतीयतः, चारुशिल्प अथवा ललित कला की तरह सशक्त, सूक्ष्म सुकुमार शिल्प न होने पर भी ये हस्त कलाएँ देव शिल्प की ही अनुकृति हैं इसीलिए प्रशंसनीय हैं।

सम्भवतः इस कथन की कुछ और व्याख्या अपेक्षित है। देव शिल्प की परिभाषा क्या है ? इस सन्दर्भ में निश्चय ही प्रकृति द्वारा रचित पदार्थों एवं प्राकृतिक रचना, जैसे जीव जगत के विचित्र जीव

जिसकी सूची मे मनुष्य भी है, उद्भिज जगत की तमाम वस्तुएँ एव वायु जल, आकाश, प्रकाश तथा नर्सगिक शक्ति के समस्त रचना प्रपच को देव शिल्प कहते हैं। अब प्रश्न यह है कि इसे देव शिल्प क्यो कहते हैं? यह तथ्य सभी को ज्ञात है कि प्राकृतिक सृष्टि एव नैसर्गिक शक्ति की समस्त अभिव्यक्ति के पीछे कतिपय सुनिर्दिष्ट नियम एव अनुशासन काम करते हैं, जसे लय-ताल आरोह अवरोह के नियम, सन्तुलन एव भाव साम्य के नियम, मात्रा प्रमाण एव यति गति के नियम जिन्हे हम अँगरेजी म rhythm cadence balance harmony, proportion measurment इत्यादि कहते हैं। ध्यान देने योग्य है कि य तमाम शब्द गणित शास्त्र से सम्बन्धित हैं। प्राकृतिक सृष्टि क्रिया, ग्रहो, नक्षत्रो एव तारा की विरामहीन गति, सभी कुछ गणित के नियमा एव अनुशासनो मे बँधा है। मानव शिशुओ का जन्म, लता-गुल्म, एव वृक्षा की उत्पत्ति, फूल फल, अन्न का स्फुरण एव विकास जो कुछ भी प्राकृतिक है इन नियमो एव अनुशासना के अधीन है। जहाँ इन नियमा का व्यतिक्रम होता है, वहाँ सृष्टि म विकार उत्पन्न होता है। सस्कृत भाषा के प्रारम्भिक काल म ही प्राकृतिक सृष्टि एव विश्व ब्रह्माण्ड की स्थिति एव गति के पीछे जा नियम व्यवस्था सनातन काल से सक्रिय है उसे जानने के लिए आर्यों ने एक गम्भीर एव सार्थक शब्द का आविष्कार किया था जो 'छन्दस नाम से सुपरिचित है। छन्द तो केवल श्लोक-रचना या काव्य रचना का कौशल मात्र नही है, बल्कि छन्दात्मक अनुशासन या बन्धन के बिना कविता का जन्म ही नही हो सकता। इससे भी बडी बात तो यह है कि छन्द, सृष्टि का रहस्य एव उसकी रचना-प्रक्रिया का नियम है। इस नियम एव व्यवस्था के छन्द या बन्धन को मानकर चलने के कारण ही प्राकृतिक सृष्टि या समस्त नैसर्गिक शक्ति की अभिव्यक्ति को देव शिल्प कहा जाता है। चतुर्थत, ऐतरेय ब्राह्मण के अनुच्छेद म कहा गया है कि मनुष्य द्वारा निर्मित शिल्प द्रव्य या कला सामग्री देव शिल्प की अनुकृति है। अर्थात देव शिल्प जिस प्रकार छन्दित एव अनुशासित है उसी प्रकार मनुष्य द्वारा निर्मित शिल्प भी है। वस्तुत उस अनुशासन एव नियम के बिना शिल्प रचना सम्भव ही नही। पचमत, मनुष्य द्वारा निर्मित तमाम शिल्प द्रव्य छन्दोमयता के कारण ही आत्म सस्कृति के उपाय के रूप म वर्णित हैं। इसकी व्याख्या करते हुए कहा गया है कि इस प्रकार के छन्दोमय शिल्प कर्म की सहायता से मनुष्य स्वय को सस्कृत करता है। शिल्प सस्कृति का अन्यतम साधन या उपाय है एव वह क्या और कसे है, सभवत इस सन्दर्भ म इतना परिष्कृत एव स्पष्ट विवेचन और किसी प्राचीन साहित्य या दस्तावेज म नही किया गया है।●

कला अथवा साहित्य किस अर्थ मे, और किस प्रकार कृष्टि या सस्कृति है इस सन्दर्भ म कुछ विस्तार पूर्वक व्याख्या करने के पहले ऐतरेय ब्राह्मण के इस अनुच्छेद म मानव जीवन सम्बन्धी जिस एक सामान्य सूत्र की ओर सकेत किया गया है, उसके सम्बन्ध मे सम्भवत कुछ कहना समीचीन एव तर्क सगत होगा। सूत्र अत्यन्त स्पष्ट है। जीवन के विकास का न्यूनतम नियम छन्द है, छन्द का अर्थ ही होता है नियम एव अनुशासन। इस नियम व्यवस्था को जीवन म प्रवर्तित नही कर सकने पर जीवन को सार्थक रचना कर्म म नियोजित नही किया जा सकता एव उसे प्रबुद्ध नही किया जा सकता। वह चाहे कृषि कर्म सन्तान प्रजनन अथवा परिवार या समाज रचना का ही कर्म हो, या फिर काव्य रचना या नाट्याभिनय ही हो, सबके लिए प्रयोजनीय है। आयास एव अभ्यास के बिना इस छन्द को जीवन म उपलब्ध नही किया जा सकता।

पारिवारिक पर्यावरण एव अलिखित अनुशासन धर्म सस्थानो का आचार आचरण एव पर्यावरण तथा परिवेश एव हाट बाट तथा कार्यालयो के सिद्धान्त, नियम एव अनुशासन आदि आयास एव अभ्यास के

● इस प्रसङ्ग में पञ्जाब विश्व विद्यालय द्वारा प्रकाशित (1974) मेरी पुस्तक An Approach to Indian Art पृष्ट 63-67 में विस्तार पूर्वक आलोचना की गई है।

क्षेत्र हैं। सामाजिक ढांचे के इस sub structure के विभिन्न स्तरों पर, समाज की जागरूक सचेतन व्यवस्था के लिये जीवन में इस छन्द को आयत्त या उपलब्ध करना मनुष्य के पक्ष में सम्भव है। दूसरी ओर कला साहित्य, नृत्य एवं संगीत आदि सामाजिक ढांचे के उच्चस्तरीय super structure के संस्कृती करण की प्रक्रिया है। Sub structure की तरह ही super structure के स्तर पर भी इस छन्द को, साहित्य, ललित कला एवं संगीत तथा नाटक के माध्यम से कुछ परोक्ष रूप में प्राप्त किया जा सकता है।

वह कैसे होता है एवं कला, साहित्य तथा नृत्य संगीत किस प्रकार जीवन में छन्द का अनुशासन एवं सौषम्य उभार कर उसे संस्कृत कर सकते हैं। इसकी चर्चा संक्षेप में ही करना चाहता हूँ।

जीवन के विकास के क्षेत्र की तरह ही, कला एवं साहित्य की रचना के क्षेत्र में भी छन्द न्यूनतम नियम एवं अनुशासन की प्रक्रिया है। छन्द के बिना यह रचना सम्भव नहीं। किन्तु केवल छन्द के द्वारा कला अथवा साहित्य की रचना नहीं हो सकती और उस रचनाजन्य आनन्द का उपभोग भी नहीं किया जा सकता। उसके लिये प्रबुद्ध चित्त की सूक्ष्म चेतना, सुसंस्कृत मानसिकता एवं बौद्धिक तेजस्विता तथा चित्त वृत्ति की परिष्कृत संवेदनशीलता प्रयोजनीय है जिसके कारण पर्यवेक्षण एवं अनुभूति में गहराई व्यापकता एवं तीव्रता होती है इसके अतिरिक्त ऋद्ध एवं समृद्ध जीवन बोध या दर्शन तथा कल्पना शक्ति की उज्ज्वलता आवश्यक है। किन्तु वह भी पर्याप्त नहीं है। इसके लिये सुदीर्घ आयास एवं अभ्यास के परिणाम स्वरूप प्रयोग की कुशलता तथा अभिव्यक्ति कौशल या skill जिसका अन्य नाम योग है उसे प्राप्त करना आवश्यक है। योग कर्मसु कौशलम्'—कर्म में कुशलता ही योग है। श्रीमदभगवतगीता में इसका उल्लेख है। कहना नहीं होगा, इन गुणों में एक भी प्रकृति प्रदत्त नहीं हैं। मनुष्य को प्रत्येक गुण ही अत्यन्त परिश्रम एवं दीर्घकाल तक जीवन भूमि का निरन्तर कर्षण करते हुए एवं तत्सम्बन्धी परिणामों का संस्कारशीलन करते हुए प्राप्त करना पडता है। कला एवं साहित्य इसी क्रिया एवं प्रक्रिया का परिणाम है।

प्रत्येक सचेतन एवं संवेदनशील शिल्पी या साहित्यकार चाहे सामान्य स्तर का ही क्यों न हो, उसकी एक विशिष्ट दृष्टि होती है जिसके द्वारा वह मानव जीवन को एवं विश्व के समस्त पदार्थों को देखता है। उन में से कुछ लोग सचेतना के साथ प्राप्त ज्ञान एवं अभिज्ञता के विश्लेषण द्वारा जीवन को बौद्धिक प्रकाश में देखते हुए उस दृष्टि का विकास कर लेते हैं फिर वह किसी किसी में कुछ अर्द्ध चेतना के स्तर पर जीवन के घात-प्रतिघात एवं संघात के भीतर से चित्त की तीक्ष्ण संवेदनशीलता के आईने में जीवन का बिम्ब प्रतिबिम्ब देख देख कर विकसित होती है। फिर सम्भवतः अनेक लोग ऐसे भी हैं जिनकी अपनी कोई विश्व दृष्टि नहीं है, उनके पक्ष में सार्थक शिल्पी अथवा कवि होना कठिन है, यद्यपि उनके कुशल शिल्पी अथवा कवि होने में कोई आपत्ति नहीं। जो भी हो, समाज के अन्य लोगों की तरह उसे भी सांस्कृतिक अधिकार प्राप्त है एवं उसके परिप्रेक्ष्य में उसे भी तमाम समसामयिक प्रश्नों अनेक समस्याओं, नाना प्रकार के घातों प्रतिघातों एवं अभिज्ञताओं का सामना करना पडता है। किन्तु उसके सम्मुख इनका बोध उसकी अपनी सार्वभौम दृष्टि के आतप एवं अन्त शक्ति के माध्यम से छन छन कर उभरता है। दृष्ट एवं अनुभूत, यथार्थ एवं कल्पित तमाम वस्तुएँ एवं घटनाएँ मनुष्य एवं प्रकृति के सम्बन्ध में जितना कुछ ज्ञात है उसके साथ प्रत्यक्ष एवं परोक्ष परिचय एवं ध्वनि स्वर, बिम्ब प्रतिबिम्ब, चित्र मुद्रा भंगिमा शब्द एवं गंध सभी कुछ उसकी स्मृति में है, इनके भीतर से शिल्पी एवं कवि अपनी रचना के लिए जब जहाँ जितना प्रयोजनीय है उतना ही चुन लेता है। तत्पश्चात वह तमाम निर्वाचित छोटी-बडी, उपेक्षित एवं महत्वपूर्ण वस्तुओं को तर्क सिद्धान्त एवं नियमों के आधार पर यति, लय-ताल सन्तुलन, प्रमाण प्रतीक, बिम्ब एवं छन्द के अनुशासन द्वारा विन्यस्त करता है। वस्तुतः यह समस्त क्रिया या प्रक्रिया तो जीवन की मनोभूमि एवं चित्तभूमि के कर्षण परिष्करण एवं संस्कृतिकरण की ही क्रिया है जो यथेच्छ या स्वच्छाकृत नहीं,

वल्कि नियम एव अनुशासन के अनुसार सम्पन्न होती है। कला-साहित्य, एव नृत्य सगीत उसके ही परिणाम का आलेख एव साक्ष्य है।

यह तो शिल्पी एव कवि का स दभ है, किन्तु जो श्रोता या दर्शक या पाठक हैं और जो केवल कला अथवा साहित्य का उपभोग मात्र करते है। क्या इस कपण एव सस्कृति साधन की क्रिया म उनका कोई अश या हिस्सा है ? नही, प्रत्यक्ष रूप स नही, बल्कि परोक्ष रूा से है, किन्तु वह भी विदग्ध, रसिक एव सहृदय श्रोता दर्शक एव पाठक तक ही सीमित है। वे जब तक कला एव साहित्य का अपनी जाग्रत इ द्रिया के माध्यम से चित्तवृत्ति के प्रत्यक तन्तु द्वारा मनोयोगपूवक उपभोग करते है तब तक शिल्पी या कलाकार अथवा कवि के तक सिद्धा त, नीति नियम एव छ द के अनुशासन के साथ सामरस्य या एकात्मता का बोध करते हैं। उ हे उसकी अभिनत्ता अपनी अभिज्ञता या अनुभूति लगती है, सर्वोपरि कवि या शिल्पी की विश्व दष्टि चाहे क्षणिक ही हो, उनकी अपनी दष्टि हो जाती है। दूसरे शब्दो म कला एव साहित्य की रचना के उद्देश्य से कवि या शिल्पी को जिस जीवन कपण अथवा सस्कार प्राप्ति की क्रिया मे प्रत्यक्ष रूप से लिप्त या रत होना पडा था, थोडे समय के लिए ही सही, कि तु वह रचना ही श्रोता दर्शक एव पाठक को उस कपण अथवा सस्कार प्राप्ति की क्रिया एव उसकी जीवनानुभूति के द्वारा प्रभावित करती हुई तादात्म्य स्थापित करती है। कलाकार अथवा कवि न होने पर भी श्रोता-पाठक एव दर्शक इसी प्रकार शिल्पी या कवि के जीवन बोध एव जीवन दष्टि के सहभागी होते हैं। एव इस प्रकार ही वे परोक्ष रूप से रसास्वादन एव आन द के उपभोग द्वारा अपने मन एव चित्तभूमि के कपण एव सस्कार शीलन की क्रिया का सम्पादन करते हैं। कि तु कभी कभी तो अनजाने ही, रसिक विदग्ध एव सहृदय श्रोता दर्शक एव पाठक के लिये यह क्रिया एव उपभोग प्रकृति प्रदत्त मलय पवन या दक्षिणी हवा, शरतकालीन प्रभात की सुनहली धूप एव प्रथम आषाढ की नवयौवना वर्षा के उपभोग की तरह ही अत्य त सहज है। किन्तु जो अभी रसिक, विदग्ध एव सहृदय नही हैं उनके लिये भी हताशा का कोई कारण नहीं, क्योंकि कला एव साहित्य की अविराम चर्चा और उसके माध्यम से मन एव चित्तभूमि का निरलस कपण तथा जीवन भूमि का सस्कार ही विदग्ध रसिक एव सहृदय होने का उदात्त एव साथक उपाय है। उदात्त एव साधक सगीत का त मयता के साथ दीघकाल तक श्रवण करते करते एव अभ्यस्त होते होते गुणी व्यक्ति शिल्पी हो जायेंगे, सम्भव नही, कि तु वे निश्चय ही सगीत के रस एव आन द का उपभोग करना सीखेगे। यहाँ तक कि ध्रुपद धमार जसे शास्त्रीय सगीत का भी उपभोग कर सकेंगे, यह निश्चित रूप से कहा जा सकता है। अ या य कला काव्य नाटक के सम्ब ध मे भी यही कथन प्रयोज्य है।

निर तर निरलस चर्चा आयास, अभ्यास और कपण के बिना तथा मन एव चित्तभूमि के सस्कार बिना शिल्प कला एव साहित्य के रसास्वादन के साथ कल्टि, कल्चर एव सस्कति भी सम्भव नही।

प्राचीन भारतीय अलकार शास्त्रज्ञा एव रसवेत्ताओ का कथन है एव हमारी परम्परागत रस चेतना म यह मा यता है कि कला एव साहित्य का पूर्ण रसास्वादन एक ऐसा जीवनानुभव है जो विशुद्ध एव निता त निर्वैयक्तिक आन द के साथ जुडा है तथा जो आन द स्वाथ शू य है जिसके साथ दैनिक जीवन के दबाव तनाव द्वन्द्व बोध कोलाहल एव अहबोध का कोई सम्पक नही है। यह बोध जि हे प्राप्त है उनका कथन है कि यह निता त विशुद्ध निर्वैयक्तिक रसास्वादन ही चित्तोत्कप, उदात्त मानसिकता सस्कृति-पूतमानस एव जीवनानुभव का उच्चतम स्तर है। भारतीय सगीत एव नत्य भारतीय मूर्तिकला अथवा भास्कय बाघ अज ता के भित्ति चित्र वेद व्याम रचित महाभारत कालिदास एव रवी द्रनाथ के साहित्य एव इस कला साहित्य के श्रोता दशक एव पाठक के प्रतिवेदन या विवरण की चर्चा के स दभ मे यह दावा निमू ल नही प्रतीत होता।

कुछ पहले ही चर्चा की गई है कि विशुद्ध, नितान्त निर्वेयक्तिक एव आसक्ति शून्य रसास्वादन, कला एव साहित्य का अन्तिम उद्देश्य है। यह आस्वादन क्रिया जीवन की एक ऐसी अभिज्ञता या तत्त्वबोध है जो चित्तोत्तप, उदात्त मानसिकता एव मानस-सस्कृति या अधिचेतना का उच्चतम स्तर है। जिसका उद्देश्य नतिक या मॉरल है, अर्थात जो जीवन के अभ्युदय एव विकास के लिए नीतिगत अनुशासन म बँधा या नैतिकता द्वारा अनुशासित है, सम्भवत उसे तक द्वारा प्रमाणित करने की आवश्यकता नहीं है। यद्यपि निर्वेयक्तिक, आसक्ति-शून्य एव स्वार्थहीन होना ये सभी नतिक आदर्श हैं। कला एव साहित्य का आनन्द उपभोग एव रसास्वादन नैतिक आदर्श या उद्देश्य प्राप्ति का एक विशिष्टतम माध्यम है, और वह रसास्वादन अधिचेतना के स्तर पर उत्कर्षित चित्त एव मस्कन मानस या सुसकृत मानसिकता के बिना सभव नहीं, इसलिए कला साहित्य एव कृष्टि-सस्कृति का प्रधान उद्देश्य ही नैतिक या मॉरल है।

किन्तु इस प्रधानतम उद्देश्य की प्राप्ति के लिए शिल्पी एव कवि के साथ साथ श्रोताओं दर्शकों एव पाठकों को भी पहले और कई आनुषगिक उद्देश्यों की प्राप्ति के लिए प्रयास करना पडता है। प्रथमत जिन कारणों से छन्द एव व्याकरण तथा बुद्धि एव कल्पना के नियम एव अनुशासन के बिना कोई सार्थक रचना या सृष्टि सभव ही नहीं, उन्हीं कारणों से उन्हें उस अनुशासन की वश्यता या अधीनता स्वीकार करनी पडती है। द्वितीयत यह सामान्य तथ्य है कि मनुष्य की इन्द्रियो एव चित्तवृत्तियो के आवेग को नियम सयम द्वारा अनुशासित करके शक्ति म रूपान्तरित करने के लिए कला एव साहित्य की चर्चा अन्यतम श्रेष्ठ उपाय है। इसलिये इन नियमों सयमों के बिना सार्थक एव सशक्त कला या साहित्य की रचना हो ही नहीं सकती। तृतीयत शिल्पी या कवि की विश्व-दृष्टि का दीर्घकालीन सजगता मनन कल्पना पर्यवेक्षण एव अभिज्ञता के फलस्वरूप विकास होता है। श्रोता दर्शक एव पाठक उस समृद्ध विश्व-दृष्टि या सार्वजनीन बोध के सहभागी होते है जिसके कारण उनका चित्त विकसित होता है, मन समृद्ध होता है। इसलिये निश्चय ही य कई आनुषगिक उद्देश्य भी प्रधान उद्देश्य की तरह नैतिक हैं मारल है।

प्रसगत इस बात की प्रयोजनीयता यह है कि जिस नीतिगत सिद्धान्त या नतिकता की चर्चा यहाँ की जा रही है वह देश काल जाति श्रेणी एव वर्ण तथा आनुष्ठानिक एव प्रातिष्ठानिक धर्म से जुड या बँधे किसी छोटे या बडे मानव समुदाय की नैतिकता नहीं है, बल्कि वह मनुष्य नामक सामाजिक प्राणी के मानवीय विकास एव सस्कार प्राप्ति के लिये जिस नतिक अनुशासन को मानना पडता है उसकी चर्चा है। दूसरे शब्दो म जीवन के नतिक सिद्धान्त की चर्चा है।

कला एव साहित्य का मुख्य एव गौण उद्देश्य उपरोक्त अर्थ म नैतिक है, उसे अन्य दृष्टि से भी विचार करके देखा जा सकता है। दृश्यमान एव अदृश्य जगत एव जीवन की तमाम वस्तुएँ, घटनाएं, स्वाद गध, वर्ण बिम्ब, चित्र भगिमाएँ उजाला अँधेरा और भी कितने भले बुरे, सुन्दर असुन्दर के बीच सभी के साथ गड्डमड्ड अस्त व्यस्त एव इधर उधर बिखरी सामग्री शिल्पी एव कवि का उपजीव्य है। वे अपने रचना कर्म के उद्देश्य से इन तमाम अस्त-व्यस्त बिखरी सामग्रियों के भीतर से कुछ वस्तुओं का चुनाव एव चयन करते हैं और उन्हें अपने छन्द विधान एव तर्क प्रणाली के द्वारा विन्यस्त करते है। परिणामत जो कुरूप था वह सुन्दर हो गया एव जो अर्थहीन, वीभत्स कोलाहल था वह सार्थक एव सगीतात्मक हो गया। थोडा विचार करने पर ही प्रतीत होगा कि कला एव साहित्य का यह कार्य अर्थात कुरूप को सुन्दर बनाना बेसुरे बेताल या स्वरहीन एव तालहीन के भीतर से स्वर एव ताल निकालना, अस्त-व्यस्त को सुव्यवस्थित करना एव अर्थहीन को सार्थक करना, जिसे हम नीतिधर्म (ethics) या आचार शास्त्र कहते

है उसका भी काय है। Ethics म भी मा यता है कि किसी सामाजिक व्यक्ति या समुदाय के जीवन में अथवा प्रचलित समाज मे अनेको ग्लानि एव यत्रणाएं पुजीभूत हैं, नाना प्रकार के मालि य एव कालिमा से मनुष्य के जीवन का मार्ग ढँक गया है। Ethics उस मार्ग को ग्लानि एव यत्रणा से मुक्त करना चाहता है एव मालि य तथा कालिमा को दूर करके उस मनुष्य के जीवन को सुव्यवस्थित करने के लिए सहज एव सु दर बनाना चाहता है। वस्तुत इ ही कारणो से ही भारतीय मानस मे एथिक्स एव ईसथेटिक्स के साथ मगल एव सु दर तथा शिव एव आन द का इतना घनिष्ठ मम्ब ध है। मनुष्य का सासारिक जीवन अनेको स्वार्थी भावनाओ से घिरा रहता है, इसलिये उसे उनस मुक्त करके स्वाथहीनता की भूमिका म प्रस्तुत करना ethics अथवा नीतिधम का प्रधान उद्देश्य ही है। साथक कला एव साहित्य का भी प्रधान उद्देश्य ही है उस रसास्वादन के आनन्द को उदबुद्ध करना जो स्वाथ-ग ध से निता त मुक्त है। इस दष्टि स देखने पर एथिक्स एव ईसथटिक्स का उद्देश्य एक ही है। प्रधान पाथक्य केवल यही है कि नीति-धम के पालन के कारण मनुष्य स्वाथहीनता के बोध एव अधिकार से जुडता है जो उसके चरित्र का अग बन जाता है एव उसके यक्तित्व की स्थायी सम्पदा के रूप मे परिणत हो जाता है जिसके खोने की ओर कोई आशका नही रहती। कि तु कला एव साहित्य की रचना अथवा चर्चा के कारण मनुष्य जिस स्वाथ-हीन अभिज्ञता का निर्वेयक्तिक आन द प्राप्त करता है वह आन द अपेक्षाकत क्षण स्थायी होने के कारण चरित्र का अग एव पूण रूप स स्थायी सम्पदा नही बनता। कि तु जो भी हो भारतीय परम्परा म कला एव साहित्य के नैतिक उद्देश्य और दायित्व की अकुठ एव स्पष्ट स्वीकृति है, आपेक्षिक स्थायित्व एव अ स्थायित्व के प्रश्न को लेकर वहाँ कोई विवाद या वितक मुखरित नही हुआ।

इस प्रसग म विवेचनात्मक दृष्टि से कला एव साहित्य एक ऐसा सामाजिक एव मानवीय मूल्य है जो मानव-जीवन के अ या य मूल्यो मे अ सम्पृक्त अथवा अलग नही है, बल्कि वह और तमाम मानवीय मूल्यों से सम्पृक्त त तु वि यास का सघन बुनावट या सरचना है। इसलिये शिल्पी एव कवि जब अपने शिल्प एव साहित्य के मूल्यो के बारे मे चि तन करते हैं तब जीवन के अ या य अनेक मूल्य ही उनकी चि तनशीलता एव कल्पनाशीलता के साथ जुडे रहते हैं साथ ही उनकी मनश्चेतना एव अ तजगत मे तमाम मूल्यो की जाँच परख एव चयन का काय भी जारी रहता है। मूल्यो का निरीक्षण परीक्षण एव चयन करना तथा मानवीय एव सामाजिक मूल्यो के साथ परखना, सामजस्य विधान एव स तुलन स्थापित करने की चेष्टा करना और यदि वह सभव नही तो वपम्य की ओर सकेत करना, यह समस्त प्रक्रिया ही शिल्पी अथवा कवि की जीवन समालोचना, *criticism of life* के नाम से परिचित है। *यह क्रिया या प्रक्रिया* एक नैतिक क्रिया है जिसका उद्देश्य जीवन मे सस्कार प्राप्ति, कषण क्रिया द्वारा सोने की फसल उगाना, एव सुसस्कृत व्यक्ति जीवन और शुद्धतर समाज की स्थापना है। तक की दष्टि से इसम मुझे आपत्ति करने की कोई गु जाइश नही मिली। कोई दायित्वशील शिल्पी अथवा साहित्यिक इस सामाजिक एव मानवीय दायित्व को अस्वीकार कर सकता है और उसका कोई तक ऐसा भी है, यह मेरी धारणा से बाहर की बात है। वस्तुत मेरी धारणा के अनुसार आलोच्य प्रसग म भारतीय परम्परागत अवधारणा म कला एव साहित्य की जो प्रक्रिया है एव शिल्पकम तथा कविकम की जो प्रकृति है शायद उसके भीतर ही यह नैतिक अथवा मारल उद्देश्य सक्रिय है। ethics morality नीति या आचरण शास्त्र, नतिकता इन तमाम अवधारणाओ के सम्ब ध मे साम्प्रतिक मनुष्य की विरक्ति एव अरुचि के मूल म कला एव साहित्य के उद्देश्य के सम्ब ध म कलाकारो, एव कवियो तथा श्रोताओ दर्शको एव पाठको की सामा य अभिनता अथवा उदासीनता, एव दायित्वहीन समाजबोध है।

वस्तुत, कला एवं साहित्य, नीति धर्म या आचार शास्त्र नहीं है और आचार शास्त्र या नीति धर्म भी, कला एवं साहित्य नहीं है, दोनों में पर्याप्त अन्तर है।● प्रत्यक्ष अथवा परोक्ष किसी भी माध्यम से नीति धर्म का प्रचार, कला एवं साहित्य का उद्देश्य नहीं है। परम्परागत कला एवं साहित्य के चिंतकों ने इस सम्बन्ध में जो कहा है उसका अर्थ स्पष्ट, द्विधाहीन है। उनका वक्तव्य केवल इतना ही है कि शिल्प एवं साहित्य रचना या स्रष्टा और चरित्र नैतिक है, दूसरे शब्दों में जिस किसी शिल्प या कला अथवा साहित्य रचना के भीतर एक नैतिक प्रेरणा विद्यमान है। विशुद्ध निर्वैयक्तिक, निःस्वार्थ, आनन्द बोध प्रदान करना, शिल्प कर्म एवं कवि कर्म का प्रधानतम उद्देश्य है। यह क्रिया भी नैतिक क्रिया है। इससे अधिक उनका और कोई दावा नहीं है।

पहले भी संकेत कर चुका हूँ अब फिर उल्लेख करता हूँ कि भारतीय चेतना में शिव एवं आनन्द तथा मंगल के अभाव में अद्वैत आनन्द अथवा सुन्दर के अस्तित्व की कल्पना नहीं की जा सकती, जिस प्रकार सत्य अथवा reality के अभाव में इन दोनों के अस्तित्व की धारणा नहीं की जा सकती। इस चेतना की पृष्ठभूमि से सम्बन्धित तर्क को विवेचन की दृष्टि से देखा जा सकता है। शिल्प कर्म एवं कवि कर्म अन्यान्य कर्मों की तरह ही, सामाजिक कर्म है। जीवन की व्यापक, अखण्ड एवं सामग्रिक दृष्टि से इन तमाम कर्मों का ही उद्देश्य है—व्यक्ति एवं समष्टि के जीवन का अभ्युदय, विकास, संस्कृतिकरण एवं मानवीय जीवन को, लोकमंगल, समाज-कल्याण की ओर तथा पूर्णता की ओर ले जाना। अस्तु, सामाजिक कर्म की हैसियत से शिल्प कर्म एवं साहित्यकर्म का उद्देश्य भी एक ही होगा, यह कुछ विचित्र तर्क नहीं है। वस्तुतः इसी तर्क के आधार पर शिल्प कर्म एवं कवि कर्म को, संस्कृति-कर्म, कर्षण-कर्म भी कहा जा सकता है। किन्तु यथार्थतः सुख्यात, शिल्पी अथवा कवि चाहे जितने समाज सचेतन हों क्यों न हों, प्रत्यक्ष रूप से समाज का उपकार करने का दायित्व ग्रहण करके शिल्प कर्म एवं कवि कर्म में प्रवृत्त नहीं होते। तमाम वस्तुएँ, घटनाएँ रंग-रेखा, चित्र बिम्ब, स्वाद गन्ध, ध्वनि स्वर, भंगिमाएँ, स्वप्न-कल्पना, चिन्तन मनन आदि को लेकर ही इनका सचेतन कर्म है। इन तमाम वस्तुओं का वे इस प्रकार चयन विन्यास, वर्णन, व्याख्या एवं आलोचन विवेचन करते हैं कि जिसके द्वारा प्रथमतः श्रोता, दर्शक एवं पाठक के बोध एवं बुद्धि, दृष्टि एवं चेतना को आलोकित कर सकें, उद्बुद्ध कर सकें एवं द्वितीयतः उसके परिणामस्वरूप जगत एवं जीवन के तथा दूर एवं निकट के मनुष्य के लिए एक परिवर्तित शुद्धतर, महत्तर विशालतर गम्भीरतर, शायद जटिलतर एवं कठिनतर प्रश्नों से घिरे किन्तु गौरवपूर्ण विस्मयपूर्ण भविष्य के आस्वादन की सृष्टि कर सकें। इतने बड़े काम के लिए उन्हें न तो प्रचारक बनना पड़ता है और न गाजे बाजे के साथ अस्त्र शस्त्र से सज्जित होकर शत्रु विनाश के लिए युद्ध भूमि में ही उतरना पड़ता है, उसके लिए शिल्प कौशल एवं कवि-कौशल ही यथेष्ट है। हमारे प्राचीन आलंकारिकों या अलंकार शास्त्रज्ञों ने इस कौशल को ध्वनि कौशल व्यंजना कौशल एवं रस ध्वनि कौशल की संज्ञा प्रदान की थी।

अपनी इस आलोचना का समापन मैं यहीं कर सकता था, और शायद वह उचित भी था। किन्तु लगता है वहीं कुछ तर्क सम्बन्धी व्यवधान रह गया है। इस व्यवधान या रिक्तता की पूर्ति के लिए थोड़ी समीक्षा और करना चाहता हूँ। इस प्रसंग में एक अपराध स्वीकार कर लूँ। स्वयं ही अनुभव करता हूँ कि अनेकों उपलक्ष्यों एवं प्रसंगों में एक ही तर्क या एक ही प्रकार के तर्कों की पुनरावृत्ति कर रहा हूँ, किन्तु कोई उपाय नहीं। एक या प्रायः उसके समानार्थक प्रश्न को नाना प्रकार से निरीक्षण परीक्षण कर रहा हूँ, किन्तु उसके लिए जिस तर्क या चिन्तन का आश्रय लिया है उसका प्रयोग एक या एक से अधिक बार

● इस प्रसङ्ग में विशद आलोचना के लिए द्रष्टव्य—An Approach to Indian Art Punjab University Chandigarh 1974 PP 187 203

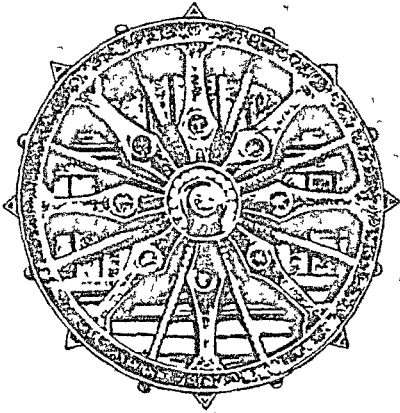
कर रहा हूँ जो पुनरुक्ति दोष से दूषित है। इसे विनम्रता पूर्वक स्वीकार करने के अतिरिक्त और कोई चारा नही है। अँधेरे को दूर करने के लिए एव अस्पष्ट को स्पष्ट करने के लिए अनेक तर्कों एव यत्नो की आवश्यकता नही होती उसके लिए एक तक अथवा यत्न ही यथेष्ट है। वह यत्न एव तक एक प्रखर और दीघस्थायी दीप शिखा है।

भारतीय परम्परा मे मानवीय उद्देश्य एव प्रयाजन तथा शिल्प अथवा कला एव साहित्य म कोई भिन्नता नही है एक को एक स अलग करके नही देखा जाता। वस्तुत जा कुछ सु दर है वही गम्भीरतर अथ म प्रयोजनीय है। और जीवन के विकास के लिए ही उसकी प्रयोजनीयता है। अस्तु, इ ही कारणो से ही सौन्दयगत प्रयोजन एव व्यवहारगत प्रयोजन, दोनो म काइ विभाजन रेखा नही खीची गई हैं। अल्प सख्यक कुछ लोगों के गूढ रहस्यमय एव प्राय अतीन्द्रिय, सूक्ष्म किसी बोध को प्राप्त करने के माध्यम के रूप मे कला, साहित्य को कभी देखा नही जाता था, बल्कि प्रचुर परिश्रम एव अभ्यास द्वारा उपलब्ध गम्भीर, मनन चिन्तन एव व्यापक जीवन दर्शन की भूमिका म कल्याणकारी एव कौशलयुक्त विद्या के रूप म देखा जाता था। समाज स्वय अपने प्रयोजन के लिए ही इस विद्या को मा यता प्रदान करता था। जिस प्रकार शालीनता के साथ पूर्ण रूप से होना' (to be), नीति धम या Ethics का मुख्य एव मूल बिन्दु है, उसी प्रकार सुरुचि सम्पन्नता के साथ पूरी तरह अत्यन्त कुशलतापूवक निर्माण करना, गढना तैयार करना (to make) कला एव साहित्य का मूल बिन्दु है। इस प्रकार केन्द्रीय अथ के अनुसार निर्मित, रचित कोई भी शिल्प अथवा साहित्य अखण्ड समाज के गहरे एव व्यापक जीवनानुभव की प्रयोजन सिद्धि क लिए समादृत होगा ही।

मानवीय समृद्धि सौ दय बोध एव उपलब्धि की सामाजिक प्रयाजनीयता तथा समाज की व्यावहारिक प्रयोजनीयता, इन दोना म विभाजन एव अलगाव सापेक्षत, शिल्पविप्लवोत्तर साम्प्रतिक काल के जटिलतर समाज की सृष्टि है। जिसके कारण आधुनिक मनुष्य दो खण्डो मे विभाजित है। एक खण्ड म वह व्यावहारिक एव उपयागितावादी है एव दूसरे खण्ड म स्रष्टा है। बुद्धि एव कल्पना-जगत म नये नये रूपाकारो, रूप-विधानो का प्रणेता है। वस्तुत, इस अलगाव, विभेदन एव विभाजन के कारण एक ही व्यक्ति दो परस्पर विरोधी जगत मे वास कर रहा है। भारतीय परम्परा इसे स्वीकार नही करती। क्योकि, इस प्रकार का अस्वाभाविक अलगाव समाज के पक्ष मे अ स्वास्थ्यकर है। इसके अतिरिक्त मनुष्य तो एक अखण्ड, अविभाजित प्राणी है। उसक मन, बुद्धि एव अन्या य वत्तियो का एक दूसरे के साथ इतना गहरा, गूढ एव जटिल सम्बन्ध है कि उ हे अलग अलग वर्गो मे बाँटकर उसे परिपूण साथकता या समग्रता की ओर नही ल जाया जा सकता।

दूसरी ओर रसवादी अलकार शास्त्रज्ञ यह तक उपस्थित कर सकते हैं कि कला एव साहित्य का प्रधानतम उद्देश्य तो विशुद्ध निर्वैयक्तिक स्वाथ गन्धहीन आनन्द के आस्वादन का बोध या अभिज्ञता प्रदान करना है, इसस अधिक और कुछ नही, किन्तु कला साहित्य से शिक्षा, ज्ञान नतिकता उपलब्ध हुई या नही तथा बुद्धि एव चित्तवृत्तियो का कुछ विकास हुआ या नही इसे देखने परखने का दायित्व शिल्पी अथवा कवि का और उनके द्वारा रचित कला एव साहित्य का भी नही है। जहाँ रसास्वादन उद्देश्य है, वहाँ यह सारी विवेचना अवान्तर है।

इस प्रकार के तक का उत्तर सहज एव सुस्पष्ट है। प्राचीन आलकारिको ने स्पष्ट ही कहा ह कि रसास्वादन की अभिज्ञता प्रदान करना ही शिल्प एव साहित्य का अन्यतम उद्देश्य है, इसमे कोई सन्देह नही, किन्तु साथ ही साथ उन्होने यह भी कहा है कि इस आनन्द का आस्वादन एक ऐसी अभिज्ञता या बोध है जो विशुद्ध, निर्वैयक्तिक एव स्वाथ गन्धहीन है इसे भी याद रखना आवश्यक है। क्योकि व्यष्टि एव समष्टि के सामाजिक और मानवीय विकास तथा सस्कार प्राप्ति एव नतिकता या नीतिधम पर ही बल दिया गया है, सम्भवत उसे प्रमाणित करने के लिए अ य किसी तक की आवश्यकता नही है।

—मूल बाँगला मे अनुवाद छविनाथ मिश्र

दर्शन एवं अध्यात्म

PHILOSOPHY & METAPHYSICS

ब्रह्म प्रपञ्च

स्वामी जयेन्द्र सरस्वती

हमारे सनातन धम के मूल प्रमाण वेद ही हैं। इन वेदो के पूव भाग में हमारे इहलौकिक एव पारलौकिक सुख के लाभ के लिए यनादि कर्मो का प्रतिपादन किया गया है। वेदों के उत्तर भाग मे उप-निषदो मे उपासना एव नान प्रतिपादित किये गये हैं। लोक सृष्टि का भी वर्णन है।

उपासना के दो प्रकार हैं—साकार विषयक तथा निराकार विषयक। 'सवग'ध' इत्यादि साकार और निष्कल निष्क्रिय शा'त निरवद्य निरञ्जनम्' आदि मत्र निराकार विषय के अ'तर्गत आते हैं।

यह ससार परमात्मा द्वारा रचा गया है—

जीव ईशो विशुद्धा चित तथा जीवेशयोर्भिदा।
अविद्या तच्चितोर्योग षडस्माकमनादय'॥'

इस श्लोक के अनुसार मेरे मत से अनादि माया का सहयोग लेकर परमात्मा ने जगत की सृष्टि की।

सृष्टि के सम्ब'ध मे कई विकल्प हैं। इनमें एक मत यह है कि परमात्मा ने अनादि माया को सहकारिणी बनाकर आकाश आदि ग्रम से जगत की सृष्टि की। इसे 'परिणामवाद' कहा जाता है। दूसरे को वेदो मे 'विवतवाद' कहा गया है। जिस प्रकार सीपी म रजत की प्रतीति होती है, वस्तुत रजत उसमे नही होता, इसी प्रकार जगत के आकार मे ब्रह्म का ही स्वरूप प्रतिभासित होता है न कि ब्रह्म की उसमे वास्तविक स्थिति रहती है।

कारणधर्मो म अनुवृत्ति दिखाई देती है। जसे मिट्टी से युक्त मिट्टी के तत्व की घडे मे अनुवृत्ति होती है और 'मिट्टी का घडा' कहा जाता है। उसी प्रकार सृष्टि म परमात्मा से युक्त जीवा का अनुवत्त न होता है।

अस्ति भाति प्रिय रूप नाम चेत्यशपञ्चकम।
आद्य त्रय ब्रह्मरूप जगद्रूप ततो द्वयम।[1]

उक्त प्रकार से विद्यमानता, शोभित होना और प्रेमास्पद होना इन ब्रह्म रूपा का ससार मे अनुवतन होता है। घडा है, घडा शोभित है' घडा प्यारा है' इस प्रकार का व्यवहार किया जाता है। नाम और रूप ससार के धम हैं।

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1 अस्तित्व है भासित होता है प्रिय लगता है रूप है और नाम है—इन पाँचों में आरम्भ के तीन ब्रह्म के स्वरूप हैं और अ'तिम दो जगत क रूप हैं।

माया के अनादि होने पर भी नाश की प्राप्ति होती है। जो मा (या मा सा माया) है उसे ही माया कहा गया है।

जीव और ब्रह्म म भेद नही है, यह एक सिद्धान्त है। 'मैं ब्रह्म हूँ' (अहं ब्रह्मास्मि), 'तुम वही (परमात्मा) हो (तत्वमसि), प्रज्ञान ब्रह्म है (प्रज्ञानं ब्रह्म) इत्यादि वेद वचनों से और 'मुझे क्षेत्रज्ञ भी जानो' इत्यादि धर्मशास्त्र वचनो स यह सिद्ध होता है।

सृष्टि की पृथक सत्ता नही है परमकारणनिष्ठ सत्व ही सृष्टि म भासित होता है। 'इदं सर्व यदयमात्मा' विष्टभ्याहमिदं सर्वमेकांशेन स्थितो जगत्' इत्यादि श्रुति और स्मृतियो का अर्थ है कि परमात्मा की सत्ता के अतिरिक्त सृष्टि की सत्ता नही है। जगत के स्वरूप भाव के मिथ्या होने के कारण परमात्मा और जगत म अत्यन्त अभेद भी नही है। 'मत्स्थानि सर्वभूतानि' 'न चाहं सर्वभूतेषु' भगवान के इन वचनो के अनुसार।

हमारे सिद्धान्त से जीव और ब्रह्म की एकता का ज्ञान कर लेने मे मुक्ति सम्भव है। वह ज्ञान श्रवण मनन, निदिध्यासन आदि के परिपक्व होने पर प्राणो मे इसी जन्म म उत्पन्न होता है। अत्र ब्रह्म समश्नुते इस उक्त रीति से मुक्ति भी इसी जन्म मे प्राप्त होती है। इसी जन्म म मुक्ति के पात्र जीवन्मुक्त कहे जाते हैं। जीवन्मुक्तो के सचित कर्मों का आत्मज्ञान द्वारा विनाश हो जाता है। क्षीयन्ते चास्य कर्माणि तस्मिन दृष्टे परावरे यह वेद वचन भी यहाँ प्रमाण है। आगामी कर्मों म जीवन्मुक्तो का सम्बन्ध नही है। यद्यपि जीवन्मुक्तो द्वारा पूर्ववासनावश कार्य किये जाते हैं किन्तु वे वास्तविक कर्म नही हैं क्योकि कार्य के करने वाले म इस बात का अभाव रहता है कि मैं कर्ता हूँ' 'यह मेरा कर्तव्य है' 'यह फल मुझे सम्पादित करना है' इत्यादि। आत्मसाक्षात्कार कर लेने से भेद ज्ञान का नाश हो जाने के कारण ऐसा सम्भव है। प्रारब्ध कर्मों का (जन्म से आरम्भ कर किए गये कर्मों का) अनुभव द्वारा ही नाश हो जाता है। 'प्रारब्ध भोगने से नष्ट हो जाता है' यह प्रमाण वचन है। जीवन्मुक्त के लिए यह सृष्टि स्वप्नवत प्रतीत होती है। इसलिए मेरे सिद्धान्त से जीवन्मुक्तो द्वारा शिष्य को उपदेश देने से उन्हें जीव मुक्ति का ज्ञान होता है।

'वैकुण्ठादि लोको का अनुभव ही मुक्ति है' इस सिद्धान्त म मुक्तो द्वारा शिष्यो को अपने अनुभव का उपदेश नही दिया जा सकता क्योकि उनका इस लोक म लौटना सम्भव नही है।

अत हमारे सिद्धान्त से जगत सृष्टि का तात्पर्य नही है। परमात्मा की एकता के ज्ञान के लिए ही सृष्टि का वर्णन है। जिस प्रकार ससार मे कारण से भिन्न कार्य नही होता इसी प्रकार परमकारण परमात्मा के बिना सृष्टि वस्तुत नहीं इस ज्ञान का तात्पर्य सृष्टि के मिथ्यात्व से ही है। आत्मसाक्षात्कार के आविर्भाव होने के पहले सृष्टि का व्यावहारिक सत्यत्व था। इस प्रयोजक भेदज्ञान के विद्यमान रहने के कारण उस समय कर्तृ कारक भाव प्रयुक्त कर्म उत्कर्षापकर्ष भाव प्रयुक्त उपासनाएँ होती थी।

सभी शास्त्रो का अभिप्राय आत्मसाक्षात्कार के आविर्भाव से ही है। ससार की विचित्रता प्रतिपाद्यमान होने पर भी वहाँ वेद का अभिप्राय न होने के कारण वहाँ विपरीत मत होने पर भी हमारे सिद्धान्त म कोई बाधा नही आती।

'असत्य के मार्ग म रहकर ही सत्य को जाना जाता है, जसे बच्चो के उपलालन म उपायो की शिक्षा दी जाती है।' हरिकारिका की इस उक्त रीति से भी सिद्ध है।

मूल सस्कृत से अनुवाद—बि० स० देशपांडे

Concept of Brahman in Vedanta

Dr T M P, Mahadevan

India is fortunate in that she has had an unbroken line of sages since the unfathomable past, to guide her people and show them that life is but a march to Freedom This is not only political or social freedom it is the freedom which comes from gaining release from the miseries and attachments to fleeting benefits of worldly existence It is an ascent of the spirit to its home which is in Brahman Whole philosophies have been constructed so as to explain what *Brahman* is yet no philosophy nor any metaphysical system can fully explain it Although Advaita may be considered as a philosophical system it is much more than that It is metaphysical insight which goes far beyond human intellection This supra mental experience of the non-dual Reality was indicated in the *mantras* revealed to the sages and remembered systematically by their successors even to this day The end portion or goal and purport of these teachings in the Vedas is known as Vedānta

What was it that these revered *ṛṣis* intuited ? It may be formulated in this way *Brahman* is the reality the world is an illusory appearance the so-called individual soul is *Brahman* itself no other Thus the two terms *Brahman* and *Ātman* are used to show that the Supreme Spirit is the same as the Self *Brahman* is that which is great *(Bṛhat)* than which there is nothing greater This does not mean that there are other things than which *Brahman* is greater It only shows that there is no reality other than *Brahman* *Brahman* is designated by the word *Bhumān* (infinite) in one of the Upanisads the *Chāndogya* Reality is infinite Anything that is finite has no value it has no reality and is merely phenomenal The finite is termed *alpa* and what is of no value *ārta* Here is how it is explain-d Where one sees nothing else hears nothing else, understands nothing else that is the Infinite But where one sees something else hears something else understands something else—that is the finite That which is infinite is immortal and that which is finite is mortal ' In comment to this passage Śankara Bhagavat pāda observes In the infinite there is nothing else that is seen i e , there is no seer standing apart No differentiations such as the one between the container and the contained are possible in it In regard to the Infinite all empirical usage is irrelevant

No category can define *Brahman* because it is beyond the sphere of categorising it is non dual Via negative its nature can be hinted at as not this not this *(neti neti)* Does this mean that *Brahman* is nothingness a contentless void ? No It is the plenary

Being, the only Reality However, it is not only via negative that *Brahman* can be indicated Positive expressions are also used by some Upanisads when they refer to *Brahman* These Upaniṣadic passages employ the terms *satya jñāna* and *ānanda* existence, consciousness and bliss But even these are only to make us understand the Real by showing what *Brahman* is not, viz , that it is not non being, not what is inert and not that which is related to sorrow To define a thing is to give it limitation The unlimited cannot be characterised by any finite terms We say that *Brahman* is *nirguna* without attributes But even this is inadequate because it is beyond the concept of qualities or the lack of them

There are passages to be found in some Upanisads which characterise *Brahman* as the cause of the world and as the home and ground of all auspicious qualities How are we to reconcile the two views—the one that *Brahman* is the Absolute without qualities and the view that says *Brahman* is the ground of all beings? Śankara solves this problem by postulating two standpoints The one is view of the absolute *(paramārthika)* and the other is the view of the relative experience *(vyāvahārika)* We must not forget that the supreme truth is that *Brahman* is non dual and relationless It alone is nothing real is there besides it But from our unenlightened and finite standpoint of relative experience *Brahman* appears as God who is the cause of the world In truth however, there is no real causation no real world apart from *Brahman* The illusory appearance of the world is like illusory appearance of a snake in a rope which seems present owing to conditions of insufficient light This doctrine which advocates the theory of phenomenal appearance is what is known as *vivarta vada* It is to be distinguished from *parināma vāda* which is known as the theory of transformation

It may be asked, if Śankara postulates the two points of view, viz the absolut which says *Brahman* is *nirguna* and the other view which says that *Brahman* is *Sagura* Are there two *Brahmans*? There are not two *Brahmans* according to Sankara as wrongly alleged by some critics Even when God is referred to as lower *(apara) Brahman* what is meant is that *Brahman* is merely viewed from a lower level of experience *Brahman* itself cannot change as is obvious

That which occasions the conditioned view of *Brahman* with attributes and as related to creation is *mayā* All duality is due to māya But māyā is not a reality separate from *Brahman* *Māyā* does not really introduce any real duality When God-head is assumed its status requires an assumed duality, this however is not a real one Just as when we speak of ether, we say ether at large or pot ether We give it category but ether itself is without category There is no difference in reality So also with God, when He is said to possess qualities such as omniscience omnipotence etc, as different from the soul which is limited and of curbed power God head in Itself has no distinctions and cannot be put under any category

There is a view which says that God is a Creator who manufactures things out of extraneous matter This is not favoured by Advaita God is not one cause among many He is the whole cause and the only one. The material as well as the efficient cause of the world is God It is preferable to consider God as the ground of the universe rather than the cause because the latter is associated with the concept of time

When one contemplates the nature and the constitution of the universe one is struck with wonder It is differentiated by names and forms it includes so many agents and enjoyers, the place cause action fruit—all these regulate its constituents And the design which it reveals cannot be even conceived by the mind What other cause but the omnipotent God could be postulated for this? No other concepts be they primal nature, a set of atoms etc, are capable of projecting the world God alone can serve as the adequate ground Even if we argue in this manner it does not mean that God is the fruit of syllogistic reasoning Arguments such as these are only aids that show as intelligible what has been intuitively discerned and declared in scripture

Any attempt to explain is bound to end in failure How can the whole be perceived from a state of limitation? When limitation has been transcended and the final intuition gained it will be realised that the universe was never created, that it is merely an illusory appearance *Brahman* or *Ātman* alone is the world is simply a misreading of it in the same way as the illusory snake is seen in a rope

Having so far dealt with only two aspects of *Brahman* viz, that it is non dual and that the world of plurality is illusory appearance we shall now turn to the third aspect of Advaita that the so called individual soul is no other than *Brahman*

According to Advaita the soul is not created It is only its empirical outfit which consists of body and mind which is created This combination and its cause, which is merely nescience, are what constitute the soul's transmigratory life In fact nescience is also a vesture of the soul This covering is called the *karana Śarira* In fact there are several sheaths which envelop the soul At death what happens is only a change of the physical body In the *Bhagavad Gita* the body is compared to a garment Just like when a person lets go off his old clothes and puts on a new set, even thus the soul leaves off a worn out body and takes on a fresh one However the subtle body which consists of intellect of the mind and the vital air continues with slight alterations as does also the causal body till finally release occurs What makes our inquiry so unique is that we do not limit it to the findings rendered from only the waking state Genuine inquiry should not be restricted to the implications of the waking state alone This is because the waking state is just one part of the total experience So *vicara* (inquiry) is concerned with waking dream and sleep also The inquiry into the three states of experience is supremely important in Advaita Out of this inquiry emerges the fact that the Self is of the nature of pure consciousness How is this conclusion arrived at? Because pure *cit* is unaffected by the accidental accretions viz the body the mind and the world as also the three states which come in succession Gauḍapada in his *Māṇḍukya kārikā* calls the true Self the Fourth *Turīya* When the Fourth is mentioned it is to be understood not as an addition to the waking dream and deep sleep states The *Turīya* is the basic underlying Reality of the other three

Advait is not difficult to understand intellectually But before the average person can intuit the truth of non duality a long discipline and education are necessary He has to acquire the qualifications which make him eligible for the study of truth Mere intellectual ability and knowledge are not enough Pure concentration undistracted and refined intuition are needed That is why disciplines such as are required for

classical *yoga* are useful here too The aspirant after *Brahman* knowledge must have acquired a pure and disciplined mind capable of sustained concentration He must develop unselfishness in order to eventually realize that he (i e the ego) is not but that there is only *Brahman* When the *Mahā vākya* which says "That thou art' is imparted the aspirant if not pure may believe that he is that But the teaching is different It implies that he as an individual never really was Shorn of limitations the barriers of individuality are broken and what remains shining in self luminous eternity is the Self *Brahman Ātman* The ego cannot hope to understand its non reality However no matter how important ego crushing disciplines, meditations and unselfish works are they cannot occasion direct experience of the full reality which is *Brahman* This is because all these wonderful qualifications one may have acquired are within the realm of *māyā* The only means to release from ignorance is knowledge That is why Advaita does not accept the view of the *Mīmāṃsakas* who maintain that *karma* is the means not only to prosperity but also to release They even say that the entire Veda has ritual (*karma*) as its purport They regard the Vedanta texts as mere eulogies with no particular purport of their own *Karma* in the form of ritual is useful also to the Vedantins if they practise it not for gaining the heavenly world, but as an offering to God as also for the purpose of discipline and concentration. The eligibility for Vedāntic study is different from the kind required for *karma kāṇḍa* of the *Mīmāṃsakas* He who has renounced all attachment of the out come of his works is eligible for the study of Advaita Only such a one will profit by its study The fruit of *karma* which aims at future prosperity is what is to be accomplished This is impermanent because when the time of enjoyment has passed, the soul must necessarily return to the state of striving The goal of Vedanta which is taught in the Upanisads is release from the cycle of birth and death *moksa* It is not what is to be accomplished It is eternal When we speak of release being attained we do so only figuratively In truth release is ever 'attained It is the eternal nature of the Self It is ignorance or nescience that stands in the way of this realization When ignorance is removed through knowledge (*jñāna*) there is release This is not a new acquisition, it is the realization of what eternally is In contrast, what can be gained through action are four things origination attainment purification and modification The Self which is of the nature of eternity is not what is originated attained purified or modified

Now we have understood that no action, however noble can bring about release But we must not fall prey to the danger of thinking that Advaita does not stand for the highest morality As we have seen all these disciplines and the practice of unselfish dedicated service lead to the thinning down of the ego This can also be done through the technique of *yoga* taught by Patañjali But what is of major importance is that emptying the mind or destruction of the ego is not an end in itself *Samādhi yoga* the yoga of concentration must lead to the path of knowledge

The path of *jñāna* is Self inquiry, as we have already seen Four important qualifications are essential for the person eligible to pursue this method They are discrimination of the eternal from the non-eternal non attachment to the enjoyments of fruits of action either of this world or the other world the possession in abundance of

the six virtues prescribed also in classical *yoga* which are calmness equanimity, turning away from sense-objects forbearance, concentration and faith, and the fourth qualification is longing for release

Three steps are what constitute the path itself Hearing or study (*Śravaṇa*), reflection (*manana*) and contemplation (*nididhyāsana*) Hearing or study means that there must be proper understanding of the Vedāntic statements There are two kinds of these viz., intermediary texts and Major Texts The intermediary ones relate to the nature of the world the nature of the individual soul and the nature of God But the Supreme knowledge is imparted by the Major Texts They bring knowledge of our indentity with *Brahman* Direct experience which is the culmination of knowledge can be got only from the *Maha vakyas* For the supremely compe ent inquirer even a single hearing of the Major Text That thou art' *tat tvam asi* will be enough to effect release But in the case of most of us this is not possible because of various obstacles Long established false beliefs stand in the way They are in the form of believing that what Vedanta promises is impossible, the belief that the contrary is the truth The remedy against the first of these wrong beliefs can be had by rational reflection The second is eliminated by the practice of contemplation Once these obstacles have been removed the intuitive experience of the non dual Spirit arises This intuition is the final mode It is called *akhaṇḍākaravṛtti* This is what is understood as the direct knowledge of the Self, it is the mode of the mind which has as its content the Self It is not like other modes of the mind even though it still is a mode The difference is that it destroys all other modes and finally destroys itself with the result that the non dual Spirit alone remains When nescience is destroyed by the final mental mode bondage disappears The Self is realized to be the eternal Reality This is release Often we say release is 'gained' and bondage or mental modes are destroyed These express ions are merely figurative The one eternal Reality is ever there, it cannot be gained, as we pointed out already while discussing the *Mimāmsā* contention that *karma* effects release

Let us dwell on the concept of gaining and destruction There are two kinds Gaining something afresh and gaining what has been already gained So also destruction of something which has not been destroyed and of something which was already destroyed The first category requires activity whereas the second kind needs only understanding If you want a new ornament action such as going and buying is necessary But there is the other example of the person who is wearing a gold chain around his neck but has forgotten this He looks frantically only to realize that it was always round his neck having been shown this by a kind friend He shouts in elation 'I have found my chain I have regained it ! In this case he has gained the already gained No action is required for this All he needs is knowledge that it is already there The same is the principle in the case of destruction If we are threat ened by a real serpent we would normally resort to taking a stick and beating it to death If the serpent is only an appearance in the rope caused by insufficient light no amount of beating will destroy the illusory snake All we need is better light in order to see that there never was a snake This is the second kind of destruction

of what was already destroyed So, attainment of release and destruction of bondage are of the second kind illustrated above

Having understood that release is ever there, in order to attain it we need not wait till the shedding of the body In our short analysis of death we have seen that there is no release but merely transmigration and the assumption of a new body Release can come even while we are tenanting a body One who is released while still alive is called a *jivanmukta* So, as will be seen *mokṣa* or release is not a post mortem state It can be had even here and now Supreme knowledge arises when ignorance is dispelled, and then the real nature of the Self is realised Before the rise of this enlightenment one took the world of which the body is a part to be real after Self knowledge it is realised that the world was an illusory appearance What happens when release is attained is a change in perspective So whether one is released while in the body (*jivanmukta*) or on the fall of the body (*videhamukta*) it is the same to him Body and appearance being like the illusory snake in the rope there is no need to be free from these since they are not really there From this standpoint if standpoint it may be called there is no body at all The appearance of his continuing to tenant a body is for the sake of helping the unreleased to march towards the truth The *jivanmukta* blesses the entire world by his mere presence His enlightenment serves to beckon the others to follow his example The ultimate aim of all beings is to get rid of ignorance and realise the truth of non duality which is *Brahman*

Indian Culture and World Affirmation

Dr R R Diwakar

'Nothing should more deeply shame the modern student than the recency and inadequacy of his acquaintance with India Here is a vast peninsula of nearly two million square miles, two-thirds as large as the United States, and twenty times the size of once its master, Great Britain, 3,20,000,000 souls, more than in all North and South America combined or one fifth of the population of the earth, an impressive continuity of development and civilization from Mohenjo daro 2900 B C or earlier, to Gandhi Raman and Tagore, faiths compassing every stage from barbarous idolatry to the most subtle and spiritual pantheism, philosophers playing a thousand variations on one monistic theme from the Upanishads eight centuries before Christ to Shankara eight centuries after him, scientists developing astronomy three thousand years ago, and winning Nobel Prizes in our own time, a democratic constitution of untraceable antiquity in the villages, and wise and beneficent rulers like Ashoka and Akbar in the capitals, minstrels singing great epics almost as old as Homer, and poets holding world audiences today artists raising gigantic temples for Hindu gods from Tibet to Ceylon and from Cambodia to Java, or carving perfect palaces by the score for Moghul kings and queens—this is the India that patient scholarship is now opening up, like a new intellectual continent, to that Western mind, which, only yesterday, thought civilization, an exclusively European thing' [1]

I have purposely begun and ended this small article with quotations from the writings of Will Durant His approach is that of a universal mind, the mind of one concerned not with one nation or one people or one period of history but with the culture and civilization of the whole of humanity for four millenia and more He has looked at India as at other nations in that perceptive perspective and therefore deserves due consideration and respect

Let me now see what the words in the title of this article mean to us Inspite of the efforts of some writers to pass off India as a subcontinent to knock out its claim as a nation India has persisted as a nation and a cultural entity throughout history All foreigners have counted it and treated it as such knowing full well the diversities and contradictions within this continent like vast stretch of land with its many religions, languages and customs For the last century and a half,

[1] The Rediscovery of India From *Our Oriental Heritage* Vol I by Will Durant Chapter XIV p 391

at any rate, it is politically also under one governmental rule, foreign or indigenous Much more culturally than politically however, India has persisted, as an entity by itself, and it is with Indian culture that we are dealing with here

Oftentimes, the two words, culture and civilization, are used synonymously Here I may say that while civilization may include culture, the word culture has to do more with the intellectual, artistic, moral, and spiritual development and refinement of a people than with the progress in the material and social fields But in common usage neither the word civilization nor culture can be exclusive of the other Only some emphasis here and there can and may differ

It is very difficult to define cultures and much more to characterise them or categorise them when they belong to different peoples and different periods Culture is however the advance and/or progress human beings register over and above the instinctive activities of body and mind of the animal Traditionally speaking in common parlance in India, literature, music and arts and progress in them mark off man from other animals In another context, Dharma, the sense of following the Law and doing one's duty is the mark of human culture

Culture is never an isolated or exclusive growth As people of different cultures contact each other or come together it serves as a stimulant for exchange of traits and aspects of the respective cultures with each other , such exchanges are often conscious as well as unconscious India in the course of her four or five thousand years of pre history and recorded history, had had a number of vicissitudes and also contactual adventures with others, in the process of forging her own culture, with some distinct traits which can be discerned to be dominant Scholars and writers on this development of the cultural aspects of India's history, differ in the matter of emphasis on the sources of culture The main strands concerned are the Indus Valley Harappan, the Dravidian and the Aryan The main distinctive traits of Harappan culture have yet to come to light fully while those of the Dravidian and the Aryan cultures are sufficiently known The latter two are so intermingled, both ethnically and culturally, that it is wiser to name our present Indian culture as Aryo Dravidian or Dravido Aryan. If we as Indians today shed our superiority and inferiority complex and cease to be emotionally meticulous as to which strand of culture comes from which source, it should be sufficient for all practical purposes to name our culture as Indian and/or Bharatiya Sanskriti and look upon it as our common heritage Ganga and Yamuna have different sources, no doubt But after the Triveni Sangam of Prayag at Allahabad we have a single flow ploughing across the land and rushing to join the sea So too our Dravidian and Aryan cultures having fused into the Bharatiya culture are embracing the whole of the culture of the human race in one grand synthesis of the future culture of *Homo Sapiens* There are no doubt some other strains Grecian, Roman Persian Scythian Chinese Hun and others but they cannot be said to be of such consequence as to make any significant difference in our treatment of the present subject The Western cultural influence is too recent for the purpose of our treating the subject in hand since it deals with Indian culture as such and as it is and its attitude and tendency towards world affirmation

Now what is the meaning of world affirmation and world negation? Can there be, for instance, total world affirmation and/or total world negation? To speak in general, and in concrete terms a human being consists of body and mind, the physical frame with the consciousness ensouled in it Both together indivisibly make a man Neither the body nor the soul or spirit or consciousness or mind are available separately for our purposes to be designated as an entity possessing culture World affirmation and/or world negation can therefore be thought of only in terms of more or less emphasis on the external world of physical matter and/or emphasis on the internal world of man's consciousness Man is a creature living simultaneously in the external world of matter which he cognises through his senses, and in the internal world of consciousness which consists of sensations ideas, thoughts, emotions, and so on The separation of one from the other is death and is the cessation of the entity called a human being All this takes us to the conclusion that when we use the terms world affirmation and world negation we mean over-emphasis on one or the other, which would lead to a fatal imbalance In the back of our minds we prefer a balance between the two emphases, so that a man perfect in body as well as perfect in mind may be conceived as the ideal human being.

In India we have two Sanskrit words, Pravritti and Nivritti which connote respectively, world affirmation and world negation Pravritti Marg means the path of world affirmation, which means the way which emphasises life and activity in the external world of matter Similarly, Nivritti Marg means the way which emphasises life and activity in the world of inner consciousness, and somewhat away from the external world of matter But neither of them are expected to be exclusive of each other as that means the evaporation of the entity called man, in whom both are indivisibly together

Sometimes, instead of the word world negation, the word 'other worldly is used meaning thereby 'life after death in the next world The belief in heaven and hell, and in rewards and punishments for one s deeds in this world and life as in the next seems to be responsible for the concept of other worldly It is current more in religious and sacerdotal language, since most religions believe in that kind of system of retribution Practically all religions are 'other-worldly in the sense of emphasising renunciation, life of austerity suppression of the life of sensual pleasures and so on. For our purposes here, it would not be too farfetched to interpret other worldly to mean the inner world the world of consciousness within

I do not know if we are justified in characterising a whole culture or a certain philosophy, either as world affirming or world negating or other worldly These are attitudes of individuals towards life and the world around them They vary in individuals in a single life time according to vicissitudes environment and circumstances One and the same culture and/or philosophy prevalent in a country or region characterised by observers and writers as world affirming or world negating is found producing men and women who are quite the opposite of what the particular culture or philosophy is supposed to advocate Different periods of history of a single country too are found to give rise to persons who are world affirming or world negating

inspite of the fact that the culture or philosophy of that country is known to be otherwise in the eyes of some writers The point therefore I want to make is that it is not primarily the culture or philosophy that makes the people of a country world affirming or world negating It is the individuals, especially the leaders of a people who set the pace in this matter, driven by the evolutionary urge, genetic influences traditions challenges of the age and the need of the Zeit geist The influence of the respective cultures or philosophies is secondary, these cultures and philosophies are themselves influenced by powerful personalities in their turn I may here make a general observation that all religions, philosophies, and cultures have elements in them emphasising both world affirmation and world negation in different proportions, since they have before them the whole man consisting of both body and mind together as a single entity It is only certain cults or sects or groups which can afford to emphasise disproportionately world affirmation or world negation, according to their own view of the dominant importance and value of one or the other Those however who seek and emphasise the perfection of man as such have to attach equal value to both the worlds, the external as well as the internal, in a kind of divine harmony

India has thrown up from time to time men and women who have excelled in world affirmation, that is Pravritti Marg as also persons who have predominantly followed Nivritti Marg, depending upon their own Swabhava, innate tendency and Swadharma natural urge of duty as also the call of the age in which they lived They have enriched India's history with extraordinary examples of vigorous action of world affirmation, building empires, contributing to science and arts and literature in an ample measure Similarly, some others have led lives of renunciation, of contemplation, shunning the gaze of the world, and setting examples of balanced and limited world negation There are also great path finders who have valued both Pravritti and Nivritti equally and lived an exemplary life which could be called Pravritta Nivritti or Nivritta Pravritti For example Gandhi in our own time

In essence, world negation means shying from a life of action tendency to escape from the problems which normal life poses, seeking a refuge from the existential responsibility of living in the day to day world and shrinking in a cowardly manner from the duties that have to be performed by one who has a body to preserve a mind to cultivate a potentiality to develop and an obliging society to serve On the other hand world affirmation would mean a going forth actively willingly vigorously prompted by the natural urge of evolution for the manifestation and expression of energies and faculties man is endowed with and aiming at the mastery both of the material world outside and the mental world inside

When one compares these two attitudes towards life and its problems one finds that a total world negation is an impossibility since man is an embodied being The very fact that one is born and is breathing casts upon him the responsibility not only to live but to grow to develop all the potential energies physical, vital, mental and other with which nature has endowed him The Gita says not even for a moment can a man abstain from action in fact even abstinence from action is

itself an action! So, a minimum of world affirmation is inherent and compulsive in the situation Total world negation therefore is an effort against, what we today call the natural cosmic forces Total world negation can only be a concept a notional thing It will lead to inertia insanity a cessation a total extinction It may however be argued that world negation does not mean that but it means the partial sacrifice of world affirmation in order to progress quickly in the world of what is called the spirit That category of world negation is quite different and it only means while one is giving the minimum of what is due to world affirmation he prefers to exercise his choice of progressing faster in the spiritual dimension It must be remembered however, that no anti life culture or philosophy can have any chance of continuity much less of growth and vigorous expression Even an attempt at building up an anti vital culture is sure to lead to suicide

The web of Indian culture consists of many a variegated warp and woof It is being woven for the last five thousand years It is like a perennial stream wending its leisurely way welcoming bigger and smaller streams as it goes along to swell its volume but not allowing them to affect its own basic quality Sanatana Dharma is a fitting name given to the religion of the land as Sanātana means perennial No other culture has gone through such a variety of vicissitudes and so many crises in its long career Nor has any other culture had had to adapt itself to so many adverse circumstances without losing its soul and basic attitude No other culture gave rise to so many protestant paths within its fold and had the capacity to reabsorb them or to give them an honourable place No other culture has been able to stimulate other cultures without trying to brow beat or convert them Finally no other culture has been able to change its very gods—the Vedic gods—and yet retain its fundamentals without any scratch or injury But all these aspects are not the main subject of this article I have to see how far and to what extent and in what respects Indian culture stands for world affirmation and for making human life an adventure in the realm of the physical vital mental moral aesthetic and spiritual activities of humankind

A panoramic view of Indian culture reveals that there is an obstinate and unyielding continuity, a marvellous and ceaseless vitality and a rare creativity all its own Here continuity does not mean a mere mechanical inert mountain like existence It is a continuity of living and vibrant existence with an unmistakable identity inspite of all the intermediate changes The hoary Rigveda was composed by seers thousands of years ago It is chanted today by thousands with the same—not merely similar—intonation and emphasis and is being interpreted in terms of modern thought and expressed in today s idiom The Upanishads, a probe into the inner depths of human consciousness, carried on for centuries in the Ashrams in remote forests are today inspiring not only Indians but savants and saints abroad Moral standards set by epics like Rāmāyana and Mahābhārata are current coin for the whole population of the day

The main characteristic of vitality is to breathe and live vigorously continuously, rejecting what is not healthy and assimilating what adds for energetic activity There

have been ups and downs in the history of the culture of India, as high and low as the contours of the Himalayas Inspite of invasions by cultures of Persia, Greece Islam and now of Europe, Indian culture, while exchanging some traits here and there has been projecting itself and fighting its way to assert its originality and identity Its vitality is also visible in dealing with rebellious and reformist elements within itself By yielding to the reformist trends necessary for its own life and growth Indian culture has shown its plasticity as well as its adaptability

After having said something about the continuity and vitality of Indian culture I would add a few observations about its creativity Continuity and vitality which do not by themselves presuppose creativity It is something higher in quality since it shows originality and has the capacity to project new theories set new trends in thought and action which by themselves in their turn become the sources of further branching and blossoming Over the ages, in the several fields of human thought and activity we can discern the signs of creativity of the Indian mind In the realm of metaphysics the concept and description of *Ātman* (Spirit) is very original It is beyond all the dualities beyond space and time supra dynamic yet unmoving because the *Ātman* is at every point of space and in every moment of time The *Ātman* (the spiriton in the case of individuals) is something like the last particle the physicists are hunting after It is' but it can neither be located nor seen as the very effort to see it changes it It is pure and simple energy with infinite potentiality in the aggregate The Upanishad tells us, That thou art ! Further, the ancient Rishis say that it cannot be described it is beyond words yet it can be experienced in the inmost being in the course of spiritual discipline during meditation In the field of religion (Dharma) philosophy and morality the truth as enunciated by the ancients is only one though different people call it differently At the same time that Truth presents itself or rather manifests itself in the cosmic projection according to Law and a certain Order That is the moral order of the universe the *Ṛta (Satyam Rtam)* of the Vedas No religion can call itself a religion unless it believes in the moral order of the universe Even Einstein the greatest of modern scientists said God does not play with dice that means that there is nothing like chance or accident or caprice everything is subject to Law and a certain Order With this basic truth *Ekam Sat Vipra Bahudha Vadanti* as the foundation many are the Darshanas (Philosophies) and cults and creeds which flourished in India and some of them vigorously continue to do so even today Though the seeds of most of them are to be found in the Vedas and the Upanishads one cannot but concede that the creative genius of the founders of many of them had had their share of credit in promoting them The three Achāryas Shankara Ramanuja and Madhwa were not only great philosophers mystics and commentators but founders of cults which are Vedic but differing from each other and creative in their own way Yoga Tantra Veerashaiva Vaishnava and Bhakti schools are creative in many of their aspects Even in modern times in this field we have had the Sikhs the Brahmos, the Arya samājists and some other smaller cults which can claim some creativity The Shramana culture which was there earlier than the advent of Buddha had some

very characteristic features, prominent among them were the emphasis on Ahimsa and the cult of self control and renunciation or Sannyasa Today Jainism represents those features and some more in addition especially the theory of Syādvada or Anekāntavāda Buddhism is not directly traced to the Vedas on account of its *anicca anatta* and *dukkham dukkham* theories, it was a protestant religion against the evils of animal sacrifice and stress on heavenly happiness which had reached *unseemly* proportions in the India of those times Sanātana Dharma has out lived Buddhism after absorbing the essence of it and after giving Buddha an honourable place as the ninth Avatār (incarnation) in its rich and varied *pantheon But Buddhism was* original and creative in its rationality of approach to life's problems in its deep penetration of the psychic area of human consciousness for effective control of the mind in its democratic and mass based *organisational set up and in its first* ever missionary activities Many are the schools of Buddhism which sprang up in the whole of South East Asia since Buddha started his Dharma Chakra Pravartana *in Mrigavana in Sarnath about 2550 years ago*

In the matter of the social structure and the ordering of individual life in accordance with natural urges but with a view to disciplining the same for higher social and spiritual purposes Indian culture has contributed substantially and creatively As early as the Rigveda, the basic fourfold social structure was registered in the Purusha Sukta consisting of the Brahmin the Kshatriya the Vaishya and the Shudra It was already in vogue Mr Gerald Heard in his book *Man the Master* 1942 (P 145) refers to it as quadritype organisation of society He writes It would seem then that there have always been present in human community four types or strata of consciousness We have already spoken of the first level There are the eyes or antennae the emergent seers and sensitives below the eyes are the hands, behind the forebrain are the motor centres The two mental classes below the seers the upper and the lower middle classes the politician and the technician ' He reminds the West that the Aryan Sanskrit sociological thought which first defined and named this fourfold structure of society is as much ours as India s In the beginning it was never a rigid watertight and compartmental system It is another matter that the Varna system deteriorated on account of various reasons into a rigid caste system which ought to be recast with a view to equality brotherhood and human dignity But speaking as I am doing about the creativity of the Indian mind it was one of the perceptions of India that four *functional (not hereditary)* divisions are natural and necessary for a compact community of human beings to live and prosper together Similar is the Ashram Dharma prescribed for ordering of individual lives namely Brahmacharya upto 24 years (celibate life as a student) Grihastha *upto* 48 *years* (Married and house holder's life) Vanaprastha upto 72 years (retired and life of spiritual discipline) and finally Sannyasa till death (a life of total renunciation and civil death) That the system has broken down is no fault of the original seers The elementary principles on which the divisions are based still hold good because they have taken into consideration the basic vital growth of man rise and decline of his energies and the needs and debt to society a person owes

In the field of politics and political life, there is ample evidence abo
the type of Greece as early as Buddha There were federations of republics One such had Vaishali in Bihar as the centre In fact, some of the procedures of conducting Buddhist Sanghas were derived from the procedures in the republican assemblies Ballotting, putting to vote thrice were current The significance of voting thrice consists in agreeing or dissenting physically, orally, and mentally (*Kāyā Vāchā manasā*) Indian polity is a big branch of study by itself Absolute power was never vested in the King He was bound by Dharma and advised by the *Mantries* advisers There were popular remedies like Hartal and exodus by people against tyranny The self sufficient and self ruling village republics of India continued to function through centuries till the British destroyed them for concentrating power in their own hands Kautilya s Arthashāstra' with all its archaic features is still a text to be studied to know not only the politics of the second and third century B C but also the economics of the day There does not seem to be a similar treatise about economics though India had not only its own economy, its industries and commerce but it was also trading with its colonies and with Europe and the then known whole world

This is not the place where I need go into the history of the positive sciences like mathematics physics chemistry engineering, astronomy and so on Suffice it to say that till the end of the 18th century India was in the forefront in these matters and she was the envy of the world If India become a back number after that, it was not because India had a culture or philosophy which lacked world affirmation but because along with the whole of Asia it lagged behind in science and technology and the new way of harnessing natural energies like steam and electricity and their use in industrialisation The people who built large empires, colonised and carried their culture across vast stretches of land and water irrigated on a large scale by building long canals, and who have great architectural and sculptural temples to their credit, and who wrote epics of immense length and of supreme literary beauty were very much a people who loved the world as it is and who tried to make the most of it by improving it for living happily and in joy Indian alchemists, like those in other countries sought to turn baser metal into gold and in the bargain, developed chemistry, Rasashāstra. In trying to hit at the secret of joyful long life, they founded Ayurveda, the science of health and strength They called themselves 'amritasya putrah' the children of immortality they blessed each other with the invocation Live thou for a hundred years (Jeeveta Sharadah Shatam) not the meagre biblical seventy In Indian literature there is nothing like a tragedy tragedy can have no place in God's own world Things must end in joy since they must have begun in joy Even now life begins in love and creative joy and the constant endeavour is to live in joy and even to die in joy welcoming death as a natural law of life itself

I have already said that all religions and cultures have someting of world affirmation and world negation in them. The question is about the dominant note and the use the people of the respective cultures make of it Man constituted as he is is exposed to both sorrow and happiness, defeat and success, to moods of exhaltation and depression to pessimism and optimism and so on. There is fundamentally a greater

stress in Indian culture on spirituality and inner life and the joy abounding, resulting from emphasis on building up the inner spiritual armour, but that should not be mistaken as world negation or negligence of the life of the body life mind complex India's history, her contributions to world culture, her achievements in every field of human activity, from agriculture and dietetics to the attainment of union with the universal soul, are a standing refutation of such a conclusion The spiritual armour is not merely for defence, it is also for the purpose of vigorous going forth Yoga in Upanishadic terms is for reaching the highest peak in consciousness in a joyful venture But as and when a man takes to the various techniques of yoga they fortify the body the life forces and the mental energies I may now quote a few passages here and there from the vast store of ancient literature the world affirming and inspiring invocations which once heard, would keep ringing in the ears as perpetual reminders

I may begin with a story The Guru in an Ashram was asked, 'whence is this multi coloured, many powered universe in which is cast our living in which we live and move and have our being? The Guru pointed at a neighbouring Banyan tree and asked the inquiring questioner to bring its tiny red fruit He brought it The Guru said, 'split it 'Yes I have split it The Guru asked 'what do you find in it? 'Innumerable small white seeds he said The Guru asked the questioner to pick up one of them 'Yes, here is one of the seeds which can be hardly seen and handled said the questioner Split it and tell me what is inside it, said the Guru The questioner was very much intrigued and exclaimed, Guruji, there is nothing inside the seed *The Guru called the questioner nearer and whispered It is from that* NOTHING that all this has emerged The Ātman is tinier than the tiniest and mightier than the mightiest. The Ātman is very much the essence of your consciousness the power to know which is more important than the power to be Being has meaning and significance only in being known

Being is one and indivisible and perfect whence then is this becoming? Being and Becoming are not different from each other He it is who sees and knows the truth, experiences Being in Becoming and Becoming in Being Has not the ancient Rishi said 'Poornam adah (Being) poornam idam (Becoming) poornāt poornam udachyate, *Poornasya Poornam* ādaya poornam eva avashishyate Thrice has the Rishi repeated that this Becoming that has emerged is as perfect as the Being from which it has emerged, since at every moment of it s seemingly imperfect existence, it is perfect according to its own law of existence Is the sapling of a tree imperfect because it is not yet a tree or because it has ceased to be a seed of that tree? Perfection and/or imperfection, or for the matter of that all dualities are impositions and projections of our limited minds on the perfect Reality that exists all the time and in even an atom of existence

Yes there is baffling variety and confusing multiplicity all around in this *ever changing world of things* But all this is but the abode and happy home of the one Reality—call it Isha or Brahma or God *Ishāvasyam idam Sarvam* If this is borne in mind as a constant perspective 'mine and thine become things of the past and you are in a position to enjoy life in a spirit of freedom

You are here, very much born and bred as a human being with a bunch of potentialities "Have the intense aspiration of living a full life for hundred years developing your potentialities and rendering back unto humanity and the world what belongs to them Thus living, you fear not the bondage of Karma, since you are acting as a free agent of the divine— *Kurvanneweha Karmāni jijeevisheta Shatam samaha Na Karma lipyate nare* thus does the Rishi of Isha Upanishad assures us The acme of spiritual living but with a balance between world affirmation and world negation, as well as a synthesis between the worldly material life and the inwardly spiritual life is very ably, frankly, and splendidly advocated by the Isha Upanishad Those who care not for the spirit and the spiritual life, the soul killers, *(Ātma hau)* would be condemned to a life of darkness and ignorance as they merely hover around the periphery of Reality says the same Upanishad It is the Spirit, the primordial intelligent Energy which has ordered the movement and life of the millions of universes by laying down the LAW, the moral order *(yathatathyato vyadadhat shaswateebhyah samabhyah)* That law enfolds and embraces both the worlds the outer material world as well as the inner world of consciousness He who confines himself to the gross materialistic world and is caught in its lures would be always groping in the dark for the right path But what is most important in the case of this Rishi of Isha is that he condemns strongly those who pursue the inner path of the spirit to the exclusion and disregard for the outer world of matter and the senses They who pursue Vidyā to the exclusion of Avidyā consign themselves to darker regions, the Rishi asserts But he does not stop at that H comes forth with a brilliant flash of intuition and says he who knows the proper place of both Vidyā and Avidyā and their inter relationship, gets over the world of pain and death and enters the world of immortality and joy by means of his total, integral, synthetic view and wisdom *Avidyaya mrityum teertwa vidyaya amritam ashnute*

There need not be any doubt that the life of the spirit and the resulting inner joy peace, and happiness which are independent of circumstances and which are not derived from any external material things, events or men and women in the midst of whom we live and move, have an intrinsic attraction all its own All the pleasures of the flesh, which are derived through the senses have naturally a vice grip over us It is but natural that it should be so But the sense of slavish dependence on them, the constant fear of losing them, the sickening anxiety to secure them at all costs as well as their fleeting and fragile nature are revolting to the dignity and the freedom of the spirit of man Once a man becomes aware of his basic conscious ness as an entity which can live and stand by itself in its simple, pure and blissful awareness he would begin to strive to rise above the temptations of the flesh. Man in his basic majesty would always like to be the master, both of the outer and the inner world Everything derogatory to this mastery would, to that extent, make him feel less of a man Spiritual life and disciplines leading to it are for realising not only the innate independence of the spirit but also for realising the unity of life and spirit everywhere As a result of that identity love would prevail in all and every relationship of man

Lest this may tempt men and women to withdraw themselves from the work a-day world, an ancient sage reminds us by saying no doubt, sporting with ones own self and being self absorbed is a great achievement but mind he or she is greater among the knowers of Brahma who is *Kriyavān* full of benevolent activity *Atmakreedah atmaratih (Kriyavan) esha Brahmavidām varishthah* The Gita too endorses this view If not for anything else, the yogi engages himself in activity for the welfare and elevation of the people '*Lokasangraham evapi sampashyan kartum arhasi*' Selfless, without attachment to the fruit thereof is the incessant action of the perfect yogi for the good and liberation of the people This is the godly poise divine action and the perfection of the human psyche

To crown all, the Upanishadic sage bursts into an ecstacy of a rare quality and says unburden yourself of the theory of Karma free yourself from the obsession of the original sin and ignore the ideas of fate and of rewards and punishments It is from and out of pure and unbounded joy and delight that all this has come into existence it is on account of joy and for delight that all live and move and have their being and ultimately all merge in the infinity of joy and ecstacy If the void *(ākāsha)* were not suffused and full of joy and delight who could have been able even to breathe and who could have lived? *Anandat hi eva khalu imāni bhutani jayante anandena jatani jeevanti Yadi ākāshe ānando na syāt ko wa anyat ko wa pranyat?*

Joy and delight uncaused uninhibited spontaneous and undepending on others is the very nature of Existence It is that Existence which calls every conscious creature to its own bosom It is the purest form of optimism the clearest sign of world affirmation and the sweetest invitation to an active life of creatively joyful achievement

Farewell To India

One cannot conclude the history of India as one can conclude the history of Egypt, or Babylonia or Assyria for, that history is still being made that civilization is still creating Culturally India has been reinvigorated by mental contact with the West, and her literature today is as fertile and noble as any Spiritually she is still struggling with superstition and excess theological baggage but there is no telling how quickly the acids of modern science will dissolve these supernumerary gods Politically the last one hundred years have brought to India such unity as she has seldom had before partly the unity of one alien government partly the unity of one alien speech but above all the unity of one wielding aspiration to liberty Economically India is passing for better and for worse out of medievalism into modern industry her wealth and her trade will grow and before the end of the century she will doubtless be among the powers of the earth

We cannot claim for this civilization such direct gifts to our own as we have traced to Egypt and the Near East for these last were the immediate ancestors of our own culture while the history of India, China and Japan flowed in another

stream, and is only now beginning to touch and influence the current of Occidental life It is true that even across the Himalayan barrier India has sent to us such questionable gifts as grammar and logic, philosophy and fables, hypnotism and chess, and above all our numerals and our decimal system But these are not the essence of her spirit , they are trifles compared to what we may learn from her in the future As invention, industry and trade bind the continents together, or as they fling us into conflict with Asia, we shall study its civilizations more closely, and shall absorb, even in enmity some of its ways and thoughts Perhaps, in turn for conquest, arrogance and spoliation, India will teach us the tolerance and gentleness of the mature mind, the quiet content of the unacquisitive soul the calm of the understanding spirit, and a unifying pacifying love for all living things [1]

[1] Extract from *Our Oriental Heritage* Vol I by Will Durant Chapter XXII Page 633

Ascetic Tradition : Nivritti Marg

Dr G S Ghurye

Asceticism and monastic organization are two *unique contributions which* Indian civilization has made to the common stock of culture Asceticism concerns the theory and practice of individual conduct Monastic organization is a special aspect of social organization in general

Asceticism is a whole complex of traits whose main content is formed by some kind of *bodily mortification, religious discipline,* and *withdrawal from life* both mentally and physically Its essence lies in passivity as contrasted with activity and in renunciation as opposed to absorption in worldly life Asceticism as an individual practice gets modified to some extent when it brings together more individuals than one Two or three ascetics living together or moving together demonstrate that the ascetics ideal of complete withdrawal is already partially defeated They begin to find some kind of habitation a necessity This habitation forms a monastic centre There emerge rules to regulate life at the centre Monastic life leads to the endeavour of creating social organization peculiarly fitted for the ascetic life Thus asceticism leading in its growth to monastic life creates the paradoxical phenomenon of social organization for those who not only negatived but also renounced social connections and individual wants

Asceticism as characterized above was practised neither by the ancient Egyptians nor by the Babylonians Iranian civilization inveighed against it In India as will be seen in the sequel, 'muni s or ascetics seem to have been a component of its earliest culture They were even the favourites of the mighty god Indra Indian cultural tradition has always looked up to and almost idolized a number of life-long celibates renowned for their self control and spiritual development It is both interesting and instructive to note that the traditional list of the great life long celibate ascetics stops with two persons who must have lived about the end of the 9th century B C to about the middle of the 8th century B C They are Shvetaketu and Rishabha Shvetaketu is very well known for his philosphical contributions , and Rishabha seems to have started the school of thought, ascetic and lay which in the hands of Mahavira culminated in what is known as Jainism

The theory of the four 'ashrama s or stages of life which has characterized Hindu thought eversince seems to have crystallized into a regular system sometime before Buddha and Mahavira According to the 'ashrama theory every Hindu male is expected to devote the latter half of his life to religious pursuits

leading to and ending in complete renunciation The third stage of life may be described as qualified asceticism of social significance It is the life of the hermit who may have his wife with him Both of them devote themselves to the practice of austerities, the hermit himself, in addition, instructing those students who care to come under his tutelage The last stage of life extends the content of asceticism In it the hermit is turned into an individual abodeless mendicant wholly given to the practice of austerities With this course of life alone can a Hindu secure his release from mundane life

The ideal end is salvation, and the ideal type is a person who prepares himself by systematic study, enters into and lives the full life of a householder, retires to the hermitage to practise austerities and finally selflessly wanders about as a mendicant friar wholly absorbed in bodily mortification and spiritual contemplation

The scheme of life of our stages continued to be held up as the ordained type in Dharma literature upto a very late date , and even now Varnashramadharma duties of caste and ashramas, is almost another name for Hinduism When the scheme of four fold stages was evolving an earnest philosophical quest occupied the best minds in the age of the Upanishads Not only common people but even earnest and intelligent souls lived the lives of householders till the end They did not think of the stages of hermithood and mendicancy Some of them even advanced theoretical justification for their course of life Naciketas is perhaps unique among all the Upanishadic personages He is the only one who is represented as having confronted the god of Death and secured the highest philosophical knowledge from him He was the brother of the famous Shvetaketu who was not only a Brahmavadin but a life long celibate After obtaining enlightenment from the god of Death Naciketas instead of renouncing the world continued to carry on the entire duties of a householder s life That a householder's life properly lived was an adequate spiritual preparation is an opinion voiced here and there in the Upanishads

Bhagavadgita lays down the philosophical basis for the householder s life being considered the most appropriate spiritual preparation for future life Living the householder s life, doing all its ordained duties in the spirit of renunciation and in devotion to God is proclaimed as the most desirable and proper form of life A person living such a life is declared to be a Yogi But he is not a yogi of the ordinary run He is significantly called a nishkamakarmayogi that is one who performs one s duties without any thought of consequences to oneself Disinterested and dispassionate householder is thence an ideal type In actual living though not theoretically it supplants the older type represented by the life of four stages Some very telling dialogues in the Mahabharata drive the lesson home One may refer to the discourses of Dharma the hunter butcher (Vyadha) and of Tuladhara the Vaishya This ideal type was finally installed in its place by Rama of the Ikshvaku race by his life It is well known that Rama is not only looked upon as an incarnation of Vishnu but, in the company of his wife Sita he forms one of the most popular deities in Hinduism It is in keeping with this cultural development that one comes across only stray examples

numerically very insignificant indeed of persons in the fourth stage of life The life of four stages as an ideal type looms in the distant background and that of the disinterested householder completely fills the foreground

The world at large knows Buddha, an *illustrious son of India to be the first important* ascetic It also knows that he proclaimed asceticism as the true and the only path of salvation Mahavira the illustrious son of India with whom is associated Jainism was also an ascetic He, too had declared complete renunciation as the right and only norm of conduct Both in Jainism and Buddhism, ascetic life as the only path of salvation has remained a cardinal point But is not known to the world at large that long before Mahavira and Buddha, there were Indians who were not only ascetics themselves but also ready to convince others that renunciation and withdrawal from the world was the only right conduct of life who have been long enshrined in Indian tradition as spiritual personalities and benefactors of the human race At least three or four of them are known to have been Upanishadic personages and thus referable to a time before 900 B C One of them Sanatkumara by name already figures in one of the two oldest Upanishads as a *person* entitled to divine honours Another the much more popularly known Narada appears in the same Upanishad as the disciple of this Sanatkumara intent on receiving higher knowledge The life long celibates naishthika brahmacari's as they have been called led a thoroughly mendicant life of renunciation carrying enlightenment wherever they went They were so idolized that three of them figure in one list or the *other of God Vishnu s incarnations.* And *one of them,* Dattatreya *is actually installed* as Deity and received regular worship in some parts of India

The life of renunciation and withdrawal led by the life-long celibates Sanatkumara and others was not a mere aberrant way of life favoured by quixotic persons or cranks That a student on completion of his usual term of residence with his teacher may not relinquish his *course of studies and return home to settle down* as a householder but may continue to be a life long celibate student is envisaged in an early Upanishad not only as a possibility but also as an alternative pattern of life In one of the two oldest of the Upanishads it is very clearly stated that wise men of old to follow their persuit of search for the Absolute, relinquished all desires In brief they took a *life of complete renunciation and withdrawal from the world*

In the Jabala Upanishad, in which the life of four stages is for the first time distinctly laid down there is an unequivocal assertion that one may take to the life of a mendicant the very day one feels detachment towards the world, may be from the householder s life or even from the studenthood stage The life long celibate leading the life of renunciation without ever entering that of a householder is an ancient type which is here acclaimed as an ideal type side by side with the one that goes through the four stages of life Later when the ideal type of the disinterested householder supplanted that of the four stages of life the life long celibate ascetic type continued to be recognized as an ideal type alternative to it

Indian culture non Buddhist and non Jain may be said to be the only culture which has acclaimed two ideal types either as alternatives or as complementaries from very early in its history till to day

Buddha's main contribution to asceticism in general and Indian asceticism in particular is the organization of monastic order The monk, who was only an ideal type, in his collective aspect of monastic order becomes an object of worship The three refuges of Buddhism to which Buddhists offer self-surrender are Buddha, Dharma and Sangha Sangha meaning collection or gathering is the totality of monks or the Monastic Order

The tradition of the individual ascetic mendicant had become so deeply rooted in Indian culture that though a number of ascetic sects arose soon after Buddha s time as their names indicate they were not organized in centres Even so late as the beginning of the 7th century A D , as we know from Hiuen Tsang's description of Northern India the two Shaiva ascetic sects that were prominent at that time do not appear to have had distinct monastic centres comparable to the Buddhist 'vihara s The ascetics of the sects used to live in local temples The first monastic organization of Hindu ascetics historically dates from the 8th or the 9th century A D when Shankaracarya accomplished his great work He established four religious centres in four quarters of India and either established or reorganized ten orders of Shaiva ascetics These ten orders have each a distinct name whose significance and origin are shrouded in mystery Every ascetic, thenceforward had not only his ascetic name but had further a sort of a sur name in the form of the name of his order Thus asceticism under Shankaracarya s aegis took a further step in organizational technique

The great significance of Buddhism for asceticism comes out in the history of that religion in China The Chinese in their long pre Buddhist history do not reveal the prevalence of ascetic practices Both Kung Fu-tze preached a life of duties in society and either directly or indirectly condemned that of renunciation Buddhism had its hey day in China during the Tang Dynasty but had reached there about the beginning of the Christian era The School of Inwardness as the Chinese designated what one would call the school of meditation is said to have reached China by the sea route about A D 525 The founder of the school was a great Indian teacher known to the Chinese as Bodhidharma Bodhidharma who worked in China till his death in A D 535 exhorted his followers to practise self submergence Since then till about the beginning of the 9th century, it seems not only did Buddhism spread but also monks grew in number and monasteries multiplied

The year A D 844 is notable in Chinese history as the first year of harsh persecution of foreign religion The persecution was so severe that even Buddhism cowed under it For a few centuries the rulers of China sought to put a stop to the multiplication of Buddhist monks and monasteries Monasteries were often broken up and their estates confiscated Buddhist statues of bronze were melted down to be turned into coins The monks and nuns of the monasteries were often required to go back to civil life and earn their living It was not till the year A D 1019 that Buddhism was granted full liberty again The great influence which Buddhist thought and life wielded on the Chinese people can be gauged from the fact that in the very year of liberation upwards of 2 30 000 men and 15 000 women entered Buddhist cloisters Succeeding emperors terrified at the situation returned to restrictive measures

Chinese culture, whether Buddhist or Taoist, came to accommodate the ascetic ideal type along with the ancestor-worshipping householder But Chinese Buddhist asceticism does not seem to have developed either in the manner of indigenous Indian asceticism or in that of the Indian inspired asceticism of Christian culture

Besides Indian culture, Christian culture is the only one which has recognized asceticism as a legitimate mode of life Christian asceticism is known to have begun in Egypt about the 3rd or the 4th century A D, and is associated with St Anthony About the end of the 3rd century it is believed that Anthony s life as a solitary ascetic was brought to an end by a number of disciples gathering round him St Anthony thus becomes the father of Christian monasticism It was this type of monastic life that prevailed in Egypt upto the middle of the 5th century A D All later Christian asceticism and monasticism is traceable to it The earliest of the ascetic and monastic orders in Western Christianity was the work of St Benedict about the beginning of the 6th century A D He "effected a permanently working adaptation of the monastic ideal and life to the conditions of Western races The life to be led did not involve great austerity though it was self denying and hard The whole day a monk was occupied with the public celebration of the canonical office reading and work

For about 600 years, c 550—1150 in Italy and other European countries monastic life based on the code of St Benedict was the only type of religious life This monastic influence continued to dominate the Church until the emergence of the Universities and the foundation of the Orders of Mendicant Friars in the second half of the 12th century The close connection in general between the Universities and Christianity is testified to by the fact that they established chairs in Theology which came to be held by mendicant friars Even more significant than this general connection is the direct papal support given to the University of Paris as the centre of orthodox theological teaching The fully developed University of Paris by the middle of the 13th century was divided into four Faculties, three of them being designated 'superior and one 'inferior The three superior Faculties were those of Theology, Canon Law and Medicine, the inferior one being that of Arts The close connection between the ascetic-monastic aspect of religion and university life is seen in the Fellowship system of the great Universities of Oxford and Cambridge

The Universities represented one aspect of the intellectual wave which was rather mixed being both religious and non religious The other aspect was formed by the scholastic movement typically represented by mendicant friars The phenomenal spread of these mendicant friar orders shows clearly that they responded to all the new needs and ideas of the age, religious, intellectual, artistic and social Monastic life before the rise of the mendicant friars was a self contained unit The monastery represented a community No work done within it or by it, whether manual or intellectual, was directed to an end outside its walls This is not to say that the monastery would not give relief to the people in the neighbourhood who asked for it but that its primary concern was with itself and not with orders Only with the emergence of a more complex society did there arise divisions and specializations in monastic life, of choir monks and lay brethren, of contemplative groups and of active ones The sphere of

work of the new Orders of Friars lay normally outside the convent They established themselves in the poorest localities of the growing towns and thus brought religion to the outcasts of society In doing so, they not only supplied a need which the then existing clergy did not satisfy but also, by assimilating themselves to the conditions of the surrounding life created a fraternal feeling in the hearts of the destitute

The development that took place in Christian asceticism about a century before the founding of the Orders of Friars is even more interesting and instructive than the one in the sphere of work of the older monastic life outlined above The challenge of Islam not only in the Holy Land but also in Spain brought into existence at least three Orders of monks, which either at their inception or in their early history became military and militant The Knights Templars, an Order founded in A D 1119 was from the very outset military and militant Its avowed purpose was to undertake the pious task of protecting the pilgrims who after the first Crusade flocked to the Holy Land and to Jerusalem in particular Their membership was mostly ascetic, married people being admitted only exceptionally The extent of their active participation in religious wars is indicated by the fact that their history is generally declared to be the same as the history of the Crusades The Order of the Knights Hospitallers of St John is perhaps a little earlier in origin but was regularised at about the same time as the Order of the Knights Templars Its avowed purpose was to provide hospital and nursing service to the pilgrims who visited the Holy Land The Knights soon found that their service to the pilgrims necessitated their taking up arms, and they became an aggressive military force From about A D 1137 they began to take active part in religious wars And it is remarkable that when Saladin the Sultan of Egypt, began his systematic conquest it was the members of the Hospitallers and other military Orders that alone gave him stiff resistance The history of these militant Orders bears further resemblance to that of the Indian Sadhus in their mutual rivalry and fights In 1254 the Hospitallers and the Templars actually fought on opposite sides

It is well known that the Protestant reformation of Christianity not only protested against asceticism but also led to the despoliation of the monasteries Protestant Christianity having rejected ascetic and monastic life altogether has acclaimed only one ideal type namely that of the householder or, better yet non monkish Catholic Christianity however has continued to own and encourage the monkish type in spite of various vicissitudes and difficulties The vitality of the ascetic ideal type as an integral part of Catholic culture cannot be better demonstrated than by the fact that within twenty years of Martin Luther s burning of the papal bull of excommunication was founded the most significant and perhaps the latest of the regular ascetic Orders And that is the Society of Jesus popularly known as the Jesuits It was founded by St Ignatius of Loyola in 1539 The wide ramifications both in the sphere of work and in the extent of territory which this ascetic order has made need not be entered into here Their great significance is brought out by the fact that The Jesuit has no home the whole world is his parish Mobility and cosmopolitanism are the very essence of the society Catholic Christian culture has continu-d to be served by two ideal types—the ascetic and the non

ascetic The ascetic ideal type has exerted not only to spiritualize the other type but also to do selfless service in the cause of society

The Christian ascetic ideal, which has now remained as an ideal of Catholic Christianity alone and whose development has been more or less parallel with that of Indian Sadhuism, was first developed in Egypt Its Egyptian development was in its turn, as observed by Flinders Petrie and Rev G A Frank Knight inspired by Buddhist asceticism Flinders Petrie, the great Egyptologist in his excavation of Memphis, the capital of ancient Egypt, discovered in the Persian strata of that city pottery heads and figures of Indian type along with Scythian and Tibetan ones Pondering over Indian infiltration at Memphis through its Persian conquest, he observes The importance of the Indian colony in Memphis under the Persian Empire lies in its bearing on its importation of Indian thought, and the rise of the ascetic movement before Christ which culminated in Western monachicism ' This influence of Indian culture, according to him, culminated in western monachicism through the medium of the communal form of asceticism which had already come into existence in Egypt by 340 B C Rev Frank Knight further specifies the Indian influence as having been associated with Buddhism and having been disseminated throughout Egypt by the end of the 5th century B C Commenting on the significance of this influence he observes 'the consequences were remarkable Monasteries or groups of ascetic devotees living together in a communal form and ordering their lives on rules laid down by Indians were established in Egypt by B C 340 It is in many ways probable that Greek Stoicism was not an indigenous Hellenic product, but merely infiltration via Egypt of beliefs derived from the Buddhist priests of India '

The development of the ideal types in Indian society forms a fascinating chapter in its history Here the history of the ascetic ideal type, the Sadhu, alone is presented

The ascetic ideal type began by renouncing the world and withdrawing from among fellow brethren It has slowly but surely developed into an ideal type whose main business in this world is twofold self realization and spiritualization of the lay brethren representing the older and selfless social service the newer, feature Provision for spiritualization and social service through the ascetic ideal type is a social experiment of high originality and great significance As long as the urge to ascetic life continues to throb in a fair number of human hearts so long will the needs of society spiritual and social, receive selfless attention and its members continue to be reminded of transcendental life

The Integral Yoga

Dr Sisirkumar Ghose

Apart from occultism there is perhaps no subject on which so much nonsense has been written as on Yoga Its recent ambiguous boom, especially in the West, has been a cause for both alarm and rising expectations But surely Yoga s viability depends on stabler foundations than fashion When non rational approaches to reality are again being touted it is as well to look at its time honoured tradition steadily and look at it whole

In a world wracked by the rival claims of Science, Religion and Revolution, all three interpreted rather superficially could Yoga be the missing link, the key untried? As Sri Aurobindo once put it ' Yoga must now be revealed to mankind because with out it it cannot take the next step in evolution ' Its relevance to the modern world and its crisis caused by a titanic technology and a devastated psyche should be obvious A radical re thinking of our easy assumptions and of the human prospect has become mandatory Yoga itself may require orientation This is what Sri Aurobindo at once traditional and radical, has done Holding on to the fundamentals, the unalterable laws we have to find a wider unity flexibility and a harmony yet unachieved Like everything else Yoga too evolves The co relation of Yoga with human evolution individual and social, is part of Sri Aurobindo s world view or insight. Annexing epi phany to our inheritance not only in a remote Beyond but here and now, he has given the subject an extraordinary, optimistic turn at once this worldly and other worldly A collective Yoga of fulfilment as the promise of the future a happier alternative to com munism is his special gift in keeping with the Time Spirit

Yoga is not something absurd, irrational, out of Nature A verified psycholo gical science it is in essence a special formulation of certain methods and powers of Nature And since consciously or unconsciously all life is a Yoga of Nature whether they know it or not all men are yogis Yoga only makes the motives and methods self conscious and thereby quickens them No yogi speaks in the air The authority is authentic because the yogi knows what he is talking about even when what he talks about crosses the boundary of the credible It is the peak experience of culture and not a prolonged hypnosis

Every system however carries its own limitation Yoga is no exception Too great a concern with details and specialised development has led Yoga away from the mainstream the totality of life In the popular mind the respect given to it is mixed with a sense of the odd and the abnormal As the ascetic stress is there to show often if not always Yoga is equated with a philosophy of world rejection Another ambigui ty is that if the yogi gains God he loses his hold on life , if he turns his effort outward

Nature For the alchemy of consciousness to succeed we have to pool the resources of the various Yogas and propose new aims and methods more integral This is what Sri Aurobindo has done in his theory and practice of Integral Yoga

Before any Yoga can be undertaken three conceptions of participants have to be admitted—God, Nature and the human soul In metaphysical language this would be the Transcendent, the Universal and the Individual For freedom to be real, the Transcendent is a must or 'given' But as the schools of devotion have not been slow to point out, if the Individual needs the Transcendent the opposite is no less true In fact according to its point of contact, its primacy, will be the type of Yoga we practise

India has roughly five or six schools Putting these in perspective, of on ascending scale, Sri Aurobindo seeks for the unifying factor that will give us a Yoga adequate for the age Starting from the body, the different Yogas gradually lead to the peaks of the Self beyond name and form

Starting from bodily postures and breathing exercises, *asanas* and *pranayama* Hatha Yoga selects the body and the vital being as its instrument of advance and realisation Raja Yoga selects the mental stuff *citta*, as its lever and aims at *samadhi* the state of trance The triple paths of Love, Works and Knowledge use some part of the mental being will heart and intellect as the starting point and seeks by its use or conversion to arrive at the liberating Truth, Beatitude and Infinity Each path more or less a one way track achieves great but limited results Also, characteristically each ends by denigrating the world each becomes exclusive and partisan What is achieved is co existence not concord

How to put and blend these divergences together ? The non Vedantic Tantra was an independent system capable of extension But finally this too lost itself in the ritual and machinery At the same time some of its excesses and aberrations brought upon it much opprobrium An obvious difference between the Vedantic and the Tantric way (*sadhana*) is that Vedanta s way and method are all of knowledge the Conscious soul, whereas in Tantra it is the Will in Power the Nature Soul that is prominent Is any reconciliation between the two possible ?

Sri Aurobindo would probably say Yes As he sees it, The Conscious Soul Purusha, is the Lord and the Nature Soul, Prakriti is his Executive Energy The energising of the Spirit *tapas*, is the cause of things and their secret sustainer The self fulfilment of the Purusha through his Energy is the idea from which he starts The working of Nature in us it is not hard to see, is twofold higher and lower The passage from the lower to the higher is the aim of all Yoga This may be done through control rejection escape or, as in Sri Aurobindo by transformation The last obviously is the point and purpose of an Integral Yoga

Always it is through something in the lower the already evolved that we rise The Yogi can do this by activising and substituting the higher for the lower This means an entire reliance on the Divine a total surrender easier said than done In the action of the higher upon the lower one may notice three features of the Integral Yoga first it does not act according to a fixed system or successively secondly it accepts our nature as and where it is and without rejecting anything essential compels the rest to

The Sapta Rashmis of the Rigveda

Dr Vinayak Krishna Gokak

(1)

In this article, I wish to set forth my ideas regarding the sevenfold approach to Reality as adumbrated in the Rgveda The sevenfold man has been occasionally referred to in early Vedic criticism Among the ten possible interpretative approaches to the Veda set forth by ancient commentators, the Adhyatmic or spiritual approach is one While some distinguished criticism has been produced on the basis that the dominant feature of the Rgveda is its spiritual meaning, I have not come across a systematic, hierarchical approach to the psychological functions of the gods outside of Sri Aurobindo Sri Aurobindo clearly emphasizes the seven fold approach to Reality and it becomes a recurrent theme in his book, *On the Veda* Indeed, a good deal of the material for the exposition of the psychological functions of the gods in this article is derived from Sri Aurobindo But he does not set forth the seven fold approach in isolation and with emphasis as a philosophical method of the Rgveda It has not therefore, been considered in its universal context so far In fact, it has not even received adequate attention as one of the dominant meanings of the Rgveda I have, therefore, attempted in this article to make good this deficiency

The sevenfold approach can thus be one of the significant approaches to Reality, known to Mysticism This approach of the Vedic religion maintains its own uniqueness when compared with Buddhism, Jainism, the modification that was known later as Hinduism, with Christianity Islam and other world religions The symbolism of the Vedic approach is so transparently psychological and based on such minimum assumptions that it can almost be regarded, not as a religious world view, but as a philosophical system like Taoism, Humanism, Marxism, Existentialism and the like. My primary interest in the Vedic approach, in the course of this article, will be confined to an exposition of the approach and to an estimate of its applicability in the context of any objects, individuals, situations or problems, contemporary or otherwise

I should like to commence this article with the two verses I came across in the Rgveda, throwing considerable light on this sevenfold path to Reality

Ami ye sapta rashmaysatatrā me nābhirātatā
tritastadvedāptyah sa jamitvāya rebhati
vittam me asya roodasi (Rgveda I 105 9 Kutsa)

"Those which are the seven rays (of the sun), in them is my navel expanded Trita, the son of the waters, knows that (it is so) and he praises them for his extrication (from the well) Heaven and Earth be conscious of this (my affliction)'

Suparnā eta āsate madhya āroodhane divaha
te sedhanti patho Vrikam tarantam yahwa teerapo
vittam me asya rodasi
(Rgveda I 105 11 Kutsa)

'The rays of the sun abide in the surrounding centre of heaven, they drive back the Wolf crossing the great waters from the path Heaven and Earth, be conscious of this (my affliction)'

The first verse tells us that the navel of man is expanded in the seven rays of the sun The navel is the seat of the lower vital— our desires and frustrations and the impulsions that come from the subconscious and the unconscious The centres called *mani pura swādhishthāna and mūlādhāra* belong to this region It is the conquest of the navel that leads to integral knowledge We are also told that the rays of the sun drive back the wolf crossing the great waters, from the path It is these rays that conquer the *pani* called Vala the king of the Subconscious and Vritra the king of unconscious The Wolf is a force that travels from these nether regions The Sun is the dispeller of all this evil

But what do the seven rays of the sun indicate? There are references to the seven rays scattered throughout the Rgveda, but couched in varying imagery The seven principles which are symbolised by the seven rays and the seven streams of being are referred to as *sapta archişah* the seven flames or *sapta ratnani* the seven delights, *sapta gāvah*, the seven cows or rays, *sapta dhenavah* or *sapta mātarah* the seven fostering cows, mothers or rivers *sapta Dhitayah* the seven forms of the Thought Principle, and *sapta vamhi* the seven words of the beatrix Goddess Vāk, the expressive power of Aditi

The seven Tatwās are the seven fundamental *principles of existence* These are psychological principles The Rishis apprehended the One Existence behind and above all things, — an unknowable and timeless Being This Deva is THAT,— the origin and cause of all things and the result as well He is builder of the worlds

The one is also TWO and he appears both as Being and Consciousness as Male and Female as Father and Mother of the Worlds He is also the divine son born into the Worlds He is Heaven and Earth, Mind and Body, Soul and Nature, Divine and Human, Mortal and Immortal

He is also the Two triple principles contrasted with each other Mind Life Body and Sat Chit Ānanda Between the two triple principles is the link principle—*Ritam* or the *Brihat* or *Mahan* All these seven principles apply themselves to each separate formation of Nature

The seven rivers or *matarah* correspond to the sevenfold substance of the ocean of being, the substance which is formulated in the seven worlds It is the full flow of these seven rivers which is the culmination of the entire activity of the being, the seven strands of all being These seven strands of being are *dhenavah* or fostering cows or rivers The

mother of the gods, or cow unslayable, takes form as energy of conscious being on the seven planes of world action, which are referred to as rivers or fostering cows, created by herself The seven rays or forms of the thought principle are just cows (not fostering cows), seven forms of the Divine Consciousness These seven cows or rays, which are seven forms of the Divine Consciousness, *have to be held in the waters of being* The seven cows have to drink the waters of the seven rivers This is the consummation, the crowning glory of human life , according to the Vedic seers

One can also venture the statement that no formation of Nature can be understood perfectly, no situation, event, object or person—unless we view it or him in its or his association with each one of these planes Thus we know Mind in its entirety only when we apprehend its activity on each one of these planes We see it as physical Mind on the material plane , as Nervous Mind on the vital plane , as Pure Mind on the mental as Truth Mind on the archetypal plane , as the Mind of Pure Being Consciousness Bliss on the divine triple plane or *paramā paravat* In fact, each event, object or person on the material plane has its counterparts or manifestations which are progressively subtler on the other six planes It is only when we have grasped its significance in its sevenfold aspects or manifestations that we know the ultimate Truth about it, i e we know it comprehensively We can even examine problems that have confronted the world for ages in this perspective, and realise what defect of vision has made it possible for them to defy any solution whatsoever

Many hymns in the Rgveda refer to Indra's conquest of the hundred *cities of the* enemy Indra is known as *Purandra* the destroyer of cities or forts, on this *account* The luminous mind of *man can perceive the whole truth only* when it has evolved all events, objects and persons into their seven analysable forms, tracked them *according to* the laws of being Apart from such political allegory as is implicit in this piece of symbolism the hundred cities can be said *to* stand *for truth in its* entirety They are accounted for as follows

(1) The Subconscious which is the foundation of all these cities

(2) The One who *is their summit and container*

(3) 7x7 = 49 Each event, object or person takes a form each on the seven planes or principles Each plane or principle is also modified by the subordinate manifestation of the others within itself Therefore in the seven ascending degrees or steps of what is mortal towards immortality, there will be seven forms of an event or object on each plane If finer details have to be gone into we will have *to tackle* the 7 x 7 (49) projections of the object person or event in order to grasp the whole truth Similarly, in their descent from the summit to the material plane the gods also assume seven forms the last or material one being *their birth in the consciousness* of man *No* doubt the one Deva is all the gods But these powers and principles function in each one of the gods uniquely For instance Agni represents divine illumination and force As *Pārthivāgni* (the fire belonging to earth) he is *Vaishvānara* or the universal soul of power housed in men, birds beasts plants herbs and rocks He is the force of the Devouring Desire of the life in us and that leads to purification *He makes the tree* grow according to its seed He is *Vaidyaeāgni* or electric force in *antariksha* or the

atmospheric world and *surya* or the Sun in *swar* or heaven In the inner *antariksha* or vital world he is *aptyuh*, the child of the Waters the Horse (*Dadhikravan*) purifying the nervous life of its desires and instincts On the mental plane, he is Indra as Surya or the sun On the plane of *swar*, *trita āptya*, the *purusha* of the mental plane sharpens him into an axe, a clear and effective power of liberation To the vision of the secret soul that Agni is and to the blazing will, knowledge is added here Agni s force rises to the womb of the mental clarity and assumes universal forms largeness and multiplicity on the archetypal plane or the solar world In the divine triple world Agni finds the source of divine plenty and pours it out on our life He becomes the One the soul in man revealed in its universality, though he still enjoys the manifold movement of the rivers, the multiple cosmic energies *Kavikratuh* (Seer Will) of the archetypal plane he becomes *mayobhuvah* (bringer of felicity) on the divine triple plane Here also emerges the divine truth in thought, word and act This *gotama* or master of light leads the sacrifice in each one and in the cosmos and fulfils all in the multiplicity

The 'seats' or planes of the soul often called 'cities are thus seven, each with its seven provinces, the other six principles also being represented on each plane in a sub ordinate manner The upward aspiration of Nature to the Soul is symbolised in 49 cities and the downward gaze of the Soul on Nature in the other 49 The Subconscious foundation and the summit of the One who contains all, add up to the hundred cities conquered by Indra the mind of light in man

(2)

All creation is a formation of spirit Each world is therefore the objective symbol of some psychological principle The Deva has built this universe in a complex system of worlds This *brahmanda* is described by the seers as a hill of many plateaus These are seven in number

Bhoor *Prithvi* the material world
Bhuvar *antariksha* the vital world
Swar *Dyou* the world of pure mind
Mahar *Rita Vijñana* The Truth, The vast
Sat *Vasu* The world of Absolute Being
Chit *Urj* The world of absolute consciousness
Ānanda *Mayas* The world of absolute bliss

In this list the words in the first column are Upanishadic and those in the second column Rgvedic names for the seven worlds *Satya*, *Tapo* and *Jaña* are Puranic names for the triple divine worlds A slight explanation is necessary regarding *Dyou* and *swar* In the Rgveda *Dyou* is the name of the world of Mind and *Swar* of the world of Truth But in the Upanishads and Puranas *Swar* stands for the world of Mind and the Truth World is known as *Vijñāna* in the Upanishads and *Mahar* in the Puranas

The seers image each one of these seven worlds as a trio Thus *Dyou* the world of Mind consists of the three worlds of sensational mind intelligence and intuitive mind The world of Truth consists of the Truth or *Rita*, the Vast or *Mahi* and the Right

But the Godhead has built this universe in a complex system of worlds, both *within and without* They can be subjectively cognised just as they are objectively sensed There are the same series of ordered states and ascending degrees built in the *Pindānda* in man's consciousness All the gods are born here as in the *Brahmānda* In the triple lower worlds man is mortal and subject to the Lords of Division The triple lower worlds in man are the battlefield in which there is incessant warfare between the gods and demons The demons come up from the nether regions and the gods come down from above and engage in ceaseless battle for the possession of these worlds of man

These are the seven worlds in the individual consciousness of man —

(1) The *annamaya* or the physical world

(2) The *prānamaya* or the dynamic world of life and Desire

(3) The *manomaya* the world of pure mind Battling with the demons, the gods raise man higher into the purity and clarity of high mental existence

(4) In the *Vijñānamaya* they make him the seer who rises into the world of the solar glories of Truth He becomes a divine being suckled by Infinity, Aditi herself

(5 6 & 7) They then raise him to the highest height,—the triple principles of immortality (*Sat, Chit* and *Ānanda*)

(3)

Once we have grasped these microcosmic and macrocosmic correspondences, we are in a position to define the aims of human existence, both individually and collectively Man is bound for a pilgrimage from a divided and limited to a vast and infinite living from darkness and ignorance to light and integral vision, from pain and mortality to delight and immortality He becomes capable of this in proportion as he widens his being in triple lower worlds, for to widen is to acquire new births, symbolised by the new births of the gods in his own consciousness It is also the aim of the seers to achieve an identity among the triple principles of action, thought and enjoyment (*Sat, Chit* and *Ānanda*) in the consciousness of man

(4)

How can man s being be widened, these aims realised and the births of the gods achieved in his consciousness ? This can be done through Sacrifice, say the Vedic seers The institution of Vedic Sacrifice is really a symbolisation of the process of *sadhana* necessary for this expansion of being The whole world is as we stand a dumb and helpless sacrifice in which the soul is bound as a victim to the unseen gods Man s life has to be turned into a conscious and voluntary offering of all his gains and works to the higher existence so that the soul becomes not the victim but the master of the sacrifice Man can then be Nature s seer and king

Man can grow into divine births within himself through these acts of Sacrifice. For performing these acts of Sacrifice, he must find the liberating Word —the Word that

arises out of the depths of his own heart and mind For this he will have to frame in his heart and mind the *Rik* the hymn of God prayer and God affirmation and the *stoma* or *stubh* the hymn of God attainment and self expression For these hymns, he must find the all puissant Word in his own intuitive heart and shape it in his mind Then can man bring about in himself the divine births of all the gods who will destroy the evil armies Every thing exists already in the Infinite and has to be brought out by the active consciousness in apparent form All creation is an expression brought out in this manner—the worlds are etheric vibrations, to begin with, created by the Word (Sound) The act of expression is therefore an act of creation and we create the gods in ourselves by *mantra* *Mantra* itself is *manna* or thought in the mind confirming *brahman* or expression of the heart For the Vedic seers, the heart' meant the seat of instincts, etc which lies very close to the subconscious The superconscious impact or illumination comes in easily in the 'heart

This is what *words* can do for the widening of being and consciousness What about the *acts* that lead to this consummation ? The gods who are the children of Aditi Purusha s *Shakti* or executive force are endowed with the power of manifesting the cosmos They manifest themselves in it too Each one of them is endowed with a special function They continuously fight against *daityas* the sons of Diti the children of darkness and division They recognise their brother and ally in the soul of man and they desire to expand his being consciousness and capacity for delight by pouring into his triple lower worlds their own light strength and beauty

Therefore, in his sacrifice his conscious and voluntary offering, man calls the gods to it for each one of them is, in a sense, the One Purusha himself He offers to them his strengths (cake and grain) so that the material creature can be transformed into the next higher type —the straining vital man He makes an unconditional surrender of all his material possessions in the service of the Divine The cake and grain symbolise this kind of offering Agni who is the high priest the intercessor and also the god of the sacrifice, presides over this act of offering He is the *eka* lord of the first world of Matter, son of the two tinders or *aranis* earth and heaven He is born in the plants that hold the heats He is the universal soul of power housed in all beings—*agni vaish wanara* He is indeed the first of the heavenly powers to come down, the divine will, the secret soul in us And he brings all the births of the other gods in us He carries the offerings to all the gods and brings back spiritual treasures,—children new soul formations, the vital powers that bear us onwards and the mental and moral energies that resist evil He emerges first as a vital will a force of devouring desire that feeds on earth s growths *Dadhikravan* the white steed that gallops in the dawn He is the purifier who devours all the material forms of existence and reduces them to their divine equivalent He is also the creator of sap, making the tree grow according to its seed He is the universal fulfiller

Vayu the Lord of life presides over man s offering of his swiftnesses (*ashwa*) He is *Duta* god of the second state of the human ascent —the perfect energy of the vital plane This energy has to be freed from its six aberrations —Lust and Anger Greed and Attachment and Pride and Jealousy The *pancha pranas* or the five breaths have to be

purified The *pancha Rinas* or obligations,—those of the gods, the seers, the ancestral fathers, the people and the guests—have to be fulfilled Vayu governs the nervous activities which support the mental energies He represents only the first condition of emergent *Mind* His action has, therefore, to be governed by the illumined force of Indra

Indra is *Trita*, god of the free mental being, which is the third state He forges and sharpens man's mind into an axe, a clear and effective power for liberation If Agni is the pole of force instinct with knowledge, sending its current from earth to heaven, Indra is the pole of light instinct with force, descending from heaven to earth By destroying Vritra, he brings herds of illuminations to man As *Surū pa Kritna* he is the fashioner of right thought-formations The offering of man s clarities (milk, butter ghee), is presided over by Indra The man who is favoured by Indra is open,—his mind is a thoroughfare for all thoughts, not a select party He is also able to sublimate his mind, taking it upwards Finally, Indra enables him to eliminate it altogether, replacing it by vision when it comes The offering of man's sweetnesses (*Soma*) may be said to be made to the Brahman aspect—Surya, Aditi and Vishnu, the gods of the psychic plane, *Kārana* plane, the *mahakarana* plane and the triple divine planes respectively For mapping out the psychological evolution more clearly, the *Vijñanamaya* or archetypal plane has been distinguished into three worlds and the triple divine planes, which have so much in common, have been combined into one Brahmanaspati is lord of the world of psyche, the soul He is *sapta rashmih*, the seven-rayed seer master of the supreme word that expresses the seven fold Thought, the Word that leads to the manifestation of the different world planes in the conscient human being, the stress falling on the potency of the Word rather than on the thought of the soul power behind it By the Word of the Truth Surya creates and by its rhythm Brihaspati evokes the worlds and Twashtur fashions them The subtle mental man of the third plane is transformed into the psychicised man in Brihaspati's world Brihaspati brings the intuitive soul forward in the mind He is the first of the gods to become manifest out of truth height presenting himself in the seven fold aspects of our conscious being He releases our conscious intuitions—the five rays of the sun that are the five goddesses—Sarama, Saraswati, Ila, Daxina and Bharati, who stand for intuition inspiration revelation, luminous discernment and multifaceted vision Brihaspati is usually associated with Indra, for mental force and soul force should go together

Savitr, the sun manifests in the human consciousness its concealed heavenly summit He follows the march of Usha who puts off the Night of ignorance though not Inconscience and is *amritasya ketuh* the perception of Immortality Savitr replaces the limited individual existence by the wide multiple and cosmic man open on all sides of him to the multitudinous Truth He makes all the divine faculties and potentialities in man expand and attain to the same amplitude of right becoming right knowledge and right action He deepens the being by going to the Truth at the root of all phenomenal things by eliminating the shadow Chhaya who is said to be his consort He widens the being by bringing him under the inspiration of *Samjñā* another consort of his, a whole treasure trove of symbols simultaneously He

also heightens the being through *Usha* his sister, by lifting the golden lid, leading to Aditi and the triple divine planes As Sage Vishwamitra has it (III 61-4)

Ava syumeva chinvati
Maghonyushā yati swasarasya patni
Swarjnanti subhagā sudamsā
āntad divah papratha ā prithivyaha (—Rgveda, III 61 4)

Aditi the Adi Shakti, the Divine Mother, brings about the next step in the evolution —that of the spiritual man having a higher peace, joy and harmony Aditi represents the infinite ocean of being from which the seven rivers flow—i e the seven worlds are born She is also the Infinite Consciousness the Cow manifesting itself in seven radiances

Aditirdyouraditirantariksham
Aditirmāta sa pita sa putrah
Vishve devā aditih pancha jana
Aditirjatamaditirjanitvam

The final stage in the evolution is that of Absolute Man who conquers and passes beyond all these states to the transcendental harmony of them all in the total human nature capable of sustaining all vibrations of action and experience and transforming all human light and power into an Infinite Truth and an Immortal Will The seven headed Thought of Ayāsya —i e the seven rays of *consciousness* withheld by Vala— is now established in the seven rivers of *being* withheld by Vritra, i e in the seven principles of being This full union or totality represents the perfect spiritual existence Vishnu, the all pervading godhead, the lord of transcendental existence, presides over this world These three steps cover the whole of creation and the *paramam padam* or highest seat is delight *ananda* symbolised by *Soma* The consummation may be said to have been reached when the Vishnu of the movement starting from the world of Matter collects the herds of Illuminations when he reaches the plane of Savitr or Causal Truth and of Aditi and accosts the Vishnu who as god of space lives in the *paramam padam* and the two dwell there together as one This is where the great journey ends All the gods unyoke their horses here They are plunged here in *ananda* swimming in the ocean of milk or of the consciousness of immortality, lying down on the *amrita pulina* or nectarous sands of this shore of being and drinking of the jets of nectarous delight streaming from numberless fountains To enjoy this delight one must have gone through all the torturing heats

In another movement Vishnu comes down into his creation again this time as an *avatar* After the journey, the *leela* The human adventure which culminated in the Absolute Man discovering his divine counterpart and merging into it now turns into a divine adventure The Divine descends into the flesh again not for the purpose either of creation with Shakti or of evolution in created things but of the joy of upholding *dharma* kindling soul consciousness and destroying evil He is not just a seven rayed thinker like sage Ayāsya who with his seven headed Thought discovered the lost sun the soul of humanity and restored it to the world of Rita of Causal Truth Nor is he the seven rayed god Brahmanaspati master of the supreme Word, evoking the worlds by its rhythm He is the seven rayed god man or Avatar

Among other things that the Sun World infuses into man is a clear discernment of things in their Totality, yoking the erring human thoughts to the illuminations of the Truth While the Sun as Savitr is creator, the Sun as Surya is Lord of Truth and Knowledge, revealer, the governing power of the seven human (sacrificial) energies These energies correspond to the seven constituents of his psychological existence *(Annamaya Pranamaya, Manomaya Vijnanamaya Sanmaya Chinmaya* and *Anandamaya)* Their wrong relation and action in the mind is the source of all stumbling and unhappiness Surya puts each one of these (sacrificial) energies to its right place in the Sacrifice The result is a right and happy creation of the universe of man's whole being, a universe which is constantly recreated The higher and lower worlds are reconciled in the light of the Truth

But when the Avatār comes down into the world, it is not just a mere reconciliation or rearrangement that accrues to his consciousness He has been a denizen of Aditi's world and of the triple divine planes He moves in the human world but with Surya the Lord of Truth and Knowledge functioning as his mind Varuna, Lord of vastness and purity is his very being Mitra, the god of Love and Light shines and overflows in his heart Aryaman, the god of consciousness force, becomes the divine will in the Avatar Bhaga, the god of bliss is the measure of his *ananda* In the right arrangement of knowledge and action, everything is Love Pushan, the Increaser gives a touch of amplitude and infinity to all that the Avatar does

(4)

We may now examine the applicability of the Vedic approach to events individuals, objects and problems and also the claim to its universality and total comprehensive power

Let us take an object, —a tree As a botanical object, the tree has its sap which makes it grow according to the seed its root trunk, branches, foliage and fruit A botanist can well describe its features This is what the tree is in the world of Agni, the plane of Matter In the world of Vayu, the plane of Life the tree really is its own potentialities in the seed—the colours of fruit and foliage that slumber in the sap the shape and all the geometry of its curving branches and tapering leaves, the stateliness of its trunk and the toughness of its roots On the plane of Swar or Mind the world of Indra, the tree is just an *idea* of those shapes and colour patterns and sweetness and toughness—it exists as an idea without an image On the plane of the soul or in the world of Brihaspati the tree is a soul out of our own soul—we become one with it in spirit— a green thought in a green shade as Andrew Marvell would have said Here is the secret of Wordsworth s worship of Nature On the archetypal plane of Savitr or the Sun, the tree is seen as being peopled by dryads and fauns and by angels Blake saw it this way It is seen as the Seed Idea scattering itself in numberless specimens of its own species ever since the dawn of Time The Seed Idea of the tree is seen as one in a granary of Seed Ideas a *Kalpa taru* in a grove of *Kalpa tarus* the garden of Adonais. On the plane of Maha Kāraṇa in the world of Aditi, the Seed Idea of the tree is seen

to be one with other *Seed Ideas* not only of other kinds of trees, but of any other objects one and yet different This intimate vision of unity in variety through the tree, with which we commenced *our journey, leaves us face to face with Aditi, the Divine* Mother— *Aditirjātamaditir janitvam* She is the All in each and the One in All On the plane of the triple divine principles, *Sat Chit* and *Ananda* the world of Vishnu, the Seed Idea, which has realised its identity with the other Seed Ideas, with the multiplicity, now experiences the identity of the Divine mother with the One and the unity of the divine triplicity by transforming itself into an immortal Seed that contains the sap of integral being light and delight

I have described the pilgrimage of the tree or rather the pilgrimage of our understanding commencing with the tree and its multiplicity and ending with the pro gressive realization of its blazing unity Similarly, if we start our pilgrim s progress with a human individual we commence our journey from the forest of humanity through various states of consciousness symbolised progressively by Agni Vāyu, Indra, Brihaspati, *Surya Aditi and Vishnu till we stand face to face with and merge into* the One or the Unity, unless we begin the journey from the nether worlds with Vala or Vritra, in which case we shall progress as far as the world of pure Mind and clash on all the triple lower planes of man with the sons of Diti, struggling for mastery

Let us apply the Vedic technique to an event—the independence of India on 15th August *1947 and track its essential significance In spite of bright intervals and heroic* doings Indians were a broken and conquered people for nearly a thousand years The *asuras*—the evil forces in the armies of Vala and Vritra—became the bad angels and incubi of the conquerors and rulers and strove to wipe out the strengths and sweetnesses that the gods had endowed the Indian people with But it was the divine decree, passed on the triple divine plane, that Independence should come to India As early as the *second half of the nineteenth century, in his essay on Shakespeare Carlyle foresaw that* the Indian empire had to go some day or the other In his Uttara Para speech in 1910, after his release from prison Sri Aurobindo said that independence would come to India soon and that another son of India not himself, would lead India to freedom He, Sri Aurodindo had other work assigned to him by the Divine And, indeed by a curious turn of circumstances, through the exigencies and changes brought about by the second World War, the brightest jewel in the British imperial crown was gone and independence came to India, through an apparent act of self denial on the part of the British

What was Indian Independence like when it came ? It was, as Rabindranath prophesied it would be—a waste of mud and filth ' the wheels of Fate will some day compel the English to give up their Indian Empire But what kind of India will they leave behind what stark misery ? When the stream of their two centuries' administration runs dry at last what a waste of mud and filth they will leave behind them ! (*Crisis in Civilization* May 1941) Even today after thirty years of independence India ranks among the poorest and most under nourished nations of the world This is its position on the *annamaya* or *annahina* plane, the world of Agni

What significance does Indian Independence achieve in the world of Vayu? It let loose furies on the people—hatred, resentment, greed, pride, jealousy and lust. The nation was divided into two Murder and rape mass burnings, unspeakable horrors became the rule of the day Freedom was interpreted as license The unscrupulous politician, the smuggler, the black marketeer and the corrupt official stabbed Mother India in the back The Divine had no doubt set its seal on the freedom of India But the demons were still fighting their last pitched battle, reluctant to give up their time-honoured stronghold!

There was an utter clash of ideologies in the world of Indra Two national anthems and two names for the country, adult franchise with 70% illiteracy in the land, regionalism nationalism and internationalism, casteless and classless society in theory and invidious distinctions in practice virtue in private life and absolute vice in public traditionalism and modernism all these glaring incongruities stared an Indian citizen in the face It was obvious that the subconscient and inconscient demons were still active in society though they had been dethroned

What, then was the jubilation for? The jubilation was there because good government, if India or any part of it had it at all even passingly, for the last thousand years is no substitute for self government Sri Aurobindo declared in his broadcast on Independence Day that Independence came to India on his birthday, 15th August This was no accident and he took it as the seal set by the Divine on his own efforts The only sorry part of it was that, because of the imperfect general response to the descent of Truth, he said that he received two birthday gifts instead of one!

Apart from the inherent right to self government, can we at least find an answer to the question why we valued and value Independenc? The right to self government is the answer that we find in the world of Brihaspati For nations, as for individuals Independence is necessary for the flowering of the soul Each nation has a soul even as an individual has In one of his letters (First Series), Sri Aurobindo said Mother India is not a piece of earth she is a Power a Godhead, for all nations have such a Devi supporting their separate existence and keeping it in being Such beings are as real and more permanently real than the men they influence but they belong to a higher plane, are part of the cosmic consciousness and being and act here on earth by shaping the human consciousness on which they exercise their influence Bharat Mata is therefore no empty dream

It is the archetypal world of Surya that explains the significance of Mother India in her cosmic setting We will have woven a fanatic s sect or creed erected the narrow walls of nationalisms if we did not speak of this setting. All nations says Sri Aurobindo have such a Devi supporting their separate existence They have their own functions to fulfil towards a universal culture The distinctive role of India as a nation is to realise intimately truth of spirit and to quicken and remould life by it as Sri Aurobindo remarks *(The Renaissance in India)* This is her function in the future as in the past He explains what is meant by spirituality By spirituality we do not mean a remote metaphysical mind or the tendency to dream rather than to act. Indian metaphysics has always been in its essential parts an intellectual approach to spiritual

realisation Though in later times it led too much away from life, yet that was not its original character" He further insists that 'a widest and highest spiritualising of life on earth is the mission for which she (India) was born and the meaning of her existence" This is how Swami Vivekanand and Gandhiji also visualised India s destiny, calling her the Guru among the nations of the World Rabindranath Tagore put it in the language of poetry when, according to Dr Niharranjan Ray (p 392-93 *An Artist in Life*) he held that every people in a given time and place, works out consciously or unconsciously a central theme of life, a basic ideology It is the poet argues, like *prāna* the vital organ of life direct and ever present yet again like *prāna*, it is difficult to define and apprehend intellectually The main task of the historian is to grasp this vital and central element in a people s life ' Tagore also said that the main current of Indian history was towards an integration and synthesis of all conflicting and contradictory forces

It is the world of Aditi that reveals the fulfilment awaiting a nation's destiny As human society 'regards man the individual , says Sri Aurobindo, "it will regard too man the collectivity as a soul form of the Infinite It will regard every human society, nation, people, or other organic aggregate from the same standpoint, subsouls as it were, means of a complex manifestation and self fulfilment of the spirit (p 279 281 282 *The Human Cycle*) In a stupendous task of this kind the nations of the world will ultimately realise their unity as members of the same human family They will either have a world government or a federal structure to bring them together Tagore also held that internationalism was the only means by which India could find herself and then help other nations to find themselves ' The call has come to every individual ' said Tagore "to prepare himself and his surroundings for this dawn of a new era when man shall discover his soul in the spiritual unity of all human beings (*Nationalism in India*) In his *Purba and Paschim* written in 1909 Tagore said "In India human history will achieve a special fulfilment, will give completeness will assume a matchless form and will make it the possession of the entire humanity this and no other purpose less noble, is to be found in the history of India In India unity will be achieved amongst countries amongst nations between different knowledges and different human activities—thus will India arrive at the noble stage of world history

India and in fact, each country has to evolve into a spiritualised society, a society which would regard the peoples as group souls 'the Divinity concealed and to be self-discovered in its human collectivities groupsouls meant like the individual to grow according to their own nature and by that growth to help each other to help the whole race in the one common work of humanity And that work would be to find the divine Self in the individual and the collectivity and to realise spiritually mentally vitally materially its greatest largest, richest and deepest possibilities in the inner life of all and their outer action and nature (*The Human Cycle p 319*) Each nation has to grow into the Divine This is the ultimate meaning that the perspective of the world of Vishnu yields when applied to the event of Indian Independence The being consciousness and delight of humanity will partake of the Divine

The *Madhyama Marga* of Buddhism and the *Sapta Bhangi* connected with the *Syādvāda* or *Anekānta Vāda* of Jainism are also characterised by a synthetic approach The *Sapta Bhangi* invites a comparison with the dialectics of *Sapta Rashmi*

Jainism has its own metaphysics and its own map of yogic *sādhana* The latter takes the seeker through fourteen stages of spiritual development, the summit being the *lokāgra* or the *siddha shilā* of the *Siddhas* or liberated souls The *tirthankaras* and the *Sāmānya Kevalins* who still lead a worldly existence, are placed in the thirteenth category

The *Naya Vāda* and *Syādvādā* of the Jains have to be veiwed as a dialectical method evolved by them to bring into relief the many sidedness of Truth The analy tical method or *Nayavāda* brings out the manifoldness of reality mainly on the conceptual side They evolved the *Naya* and *sapta bhangi* method to expose the one sidedness of Vedantic systems like the *Sānkhya* the *Vaishesika*, the *Advaita* and so on It would be interesting to speculate what the Jaina sages and Philosophers would have said about the comprehensiveness of the *Sapta Rashmi* view of Reality The Jaina meta physics itself leaves a very important phenomenon—the creation of the universe—unex plained In its anthropocentric view of the universe we lose much of the grandeur of the Vedic view But each view has its own validity and speculation on these lines is purposeless The *Sapta Rashmi* view is not just a dialectical method devised in order to emphasize tne manysidedness of Truth, like the *Naya Vāda* and *Sapta Bhangi* On the other hand it is in itself a view of Reality, at pains to do full justice to the many sided ness and complexity of Truth We have seen how it has not lost its dynamism and applicability even in modern times

यज्ञसंस्था

प० महादेव शास्त्री जोशी

यज्ञ सस्था भारत मे पुरातन काल से चली आ रही एक धार्मिक और सामाजिक सस्था है। प्राचीन वैदिक वाङ्मय से लेकर अद्यावत् भारतीय साहित्य तक सभी साहित्यो मे यज्ञ को बहुत बडा स्थान प्राप्त है। इसीलिये यज्ञ का महत्व, यज्ञ की कल्पना, यज्ञ सस्था का इतिहास यज्ञो के प्रकार आदि महत्वपूण बातो पर प्रकाश डालना आवश्यक है।

यज्ञ की परिभाषाएं

यज्ञ शब्द की उत्पत्ति 'यज' धातु से हुई है। 'यज' धातु का अथ ईश्वरपूजा, सगतिकरण व दान ऐसा बताया जाता है। हमसे जो श्रेष्ठ हैं वह ईश्वर के सदश है, ऐसा समझकर उनकी पूजा करना, अपने साथियो को प्रेमबधन मे जोडना, एकत्रित करना तथा अपने मे छोटे व्यक्तियो को सप्रेम कुछ देना, ऐसा यज्ञ शब्द का आशय है अर्थात् सम्मान सगठन और दान इन तीनो तत्वो का यज्ञकम मे समावेश है। व्यक्ति वे स्वकतव्यो के साथ साथ सामाजिक कतव्य की समझ रखना, यह यज्ञ शब्द द्वारा ध्वनित होता है। इस प्रकार का यह यज्ञकम बहुत श्रेष्ठ है ऐसा शतपथ ब्राह्मण म बतलाया है। (१-७ ४५)

धातु के द्वारा बतलाया गया यज्ञ शब्द का अथ मर्यादित होते हुए भी उसके अथ के सबध में शास्त्रकारो ने अनेक प्रकार की चर्चा की है। निरुक्त मे यज्ञ शब्द की कुछ व्युत्पत्तियाँ पायी गई हैं (निरुक्त ३ १ ९)। वे इस प्रकार हैं—

यज्ञ कस्मात्। प्रख्यात यजति कम इति नरुक्ता ।
याच्ञो भवति इति वा। बहुकृष्णाजिन इति
औपमन्यव । यजुषि एन नयन्ति इति वा।

(अथ -ऐसी क्रिया जो सवनात है, पूण होने पर यज्ञ होता है—ऐसा नरुक्त का कहना है। उसमे याचना की जाती है इसीलिये वह यज्ञ कहलाता है। जिसमे अनक कृष्णाजिन होते हैं उसे यज्ञ कहना चाहिए ऐसा मत औपमन्यवो का है। यजुमन्त्रो के द्वारा जो कम मुख्य रूप से किया जाता है, उसे यज्ञ कहते हैं।)

प्रथम परिभाषा के अनुसार यज्ञ शब्द 'यज' धातु से उत्पन्न हुआ है ऐसा माना गया है। दूसरी परिभाषा के अनुसार यह शब्द 'याच्' धातु स सिद्ध हुआ है। तीसरी व्याख्या जरा विचित्र है। यज्+न ऐसी रूपसिद्धि करते समय उसम से अजिन' शब्द की कल्पना करनेवाले आचार्य को विलक्षण ही मानना चाहिए। अतिम व्युत्पत्ति मार्मिक व समीचीन है।

मीमासा शास्त्रकारो ने यज्ञ शब्द का सामान्य अथ ध्यान मे रखते हुए 'देवतोद्देशेन द्रव्यत्याग'— देवताओ के उद्देश्य स द्रव्य का त्याग करना, ऐसा यज्ञ शब्द का अथ किया है। इससे यह ज्ञात होता है कि यज्ञ एक त्यागप्रधान कम है। यह कौन सा कम है ? ऐसा प्रश्न उपस्थित होने पर वह वेदप्रतिपादित है,

ऐसा समझना भ्रमप्राप्त है। क्योंकि यो कर्म वेदों में अर्थात् श्रुति में ही बतलाया गया है। वेद में वादि स्मृतियों में बतलाये गये कर्म स्मार्त कर्म कहलाते हैं। इसका बोध भी यज्ञ शब्द द्वारा ही होता यज्ञ शब्द से श्रौत और स्मार्त कर्मविवक्षित है, ऐसा समझा जाता है।

पाणिनि ने अनेक बार यज्ञ शब्द का प्रयोग किया है। परन्तु एक स्थान पर यज्ञ व क्रतु ऐसे शब्द प्रयोग में लाकर उनके अर्थों में भिन्नता बतलाई है। (अष्टा ४ ३-६८) उन्होंने यज्ञ शब्द का सा अर्थ में उपयोग किया है। परन्तु क्रतु शब्द का अर्थ सोमयज्ञ बतलाया है, ऐसा काशिका वृत्ति में कहा है

जिसमें दूसरों को कुछ देना है, ऐसा त्यागप्रधान कर्म ही यज्ञ है, ऐसा उपर्युक्त विवेचन द्वारा स होता है। यज्ञ की यह त्याग कल्पना ध्यान में रखते हुए ही अनेक ग्रन्थों में यज्ञ शब्द का विस्तार किया दृष्टिगोचर होता है।

यज्ञ की उत्पत्ति

यज्ञ का निर्माण और उसका प्रसार किस प्रकार हुआ, इस संबंध में अनेक विचार वैदिक साहित्य बतलाये गये हैं। प्रजापति ने देव और असुर को उत्पन्न करने के पश्चात् यज्ञ और छंद उत्पन्न कि पहले यज्ञ असुरों के पास गया और उसके साथ ही साथ छंद भी उनके पास चला गया, ऐसा तैत्तिरीय संहि में कहा गया है (३-३ ७)। इस प्रकार यज्ञ प्रथम असुरों के अधीन था। देव और असुरों में अनेक ब युद्ध होता रहा। युद्ध में देव विजयी होते थे और असुर हमेशा पराजित होते थे। परिणामस्वरूप य असुरों को छोड़कर देवताओं के पास चला गया। तत्पश्चात् देवों ने उस यज्ञ के विधि विधानों का स्वरू बढ़ाया। असुर भी यज्ञ की विधि में देवताओं का अनुकरण करने लगे। ऋषियों ने देवताओं के पा रहनेवाले यज्ञ को प्राप्त किया। इस प्रकार देवों से मनुष्य तक यज्ञविद्या पहुँची।

ब्राह्मण ग्रंथों में ऐसी आख्यायिकाएँ देखने को मिलती हैं कि वैदिक काल में ही यज्ञ का लोप हो गया था, उसे देवताओं ने प्रयत्नपूर्वक प्राप्त किया। यह भी कहा गया है कि यज्ञ देवताओं से दूर चला गया थ देव उसे खोज न सके, तब उन्होंने वह काम अदिति को सौंपा। उसने पहले देवों से यह वर माँगा कि यज्ञ के प्रारंभ व अंत में उसे आहुति मिलनी चाहिए। देवों ने उसे यह वर प्रदान किया, तब अदिति ने यज्ञ को खोज निकाला। (ऐ० ब्रा० १-२-७)

यज्ञ के संबंध में इस तरह की आख्यायिकाएँ प्रचलित होते हुए भी उससे संबंधित व्यावहारिक व सम्भाव्य कुछ अनुमान पंडितों ने निकाले हैं। अति प्राचीन काल में जब मनुष्य ने अग्नि को खोजा, उस समय उसके जीवन में बड़ी क्रान्ति आई। एक तेजस्वी दैवी शक्ति मानव के हाथ आई। परन्तु ठंडे प्रदेशों में रहनेवाले लोगों को ही अग्नि को हमेशा घर में प्रज्वलित रखने की आवश्यकता प्रतीत हुई। इसलिए हिमप्रदेश में यज्ञ संस्था का प्रादुर्भाव होने की संभावना का अनुमान श्री वि० दा० सावरकर ने लगाया। तथापि अत्यंत प्राचीन वैदिक साहित्य में बतलाई गई वैदिक कल्पना का यदि विचार किया जाए तो उपर्युक्त अनुमान सत्य प्रतीत नहीं होता। वेदान्त में यज्ञ भौतिक और अलौकिक सुख का साधन बत लाया जाता है। शीत से निवारण करनेवाले तथा प्रतिदिन भोजन पकानेवाले अग्नि से यज्ञ की अग्नि का पावित्र्य कुछ अलग ही होता है।

प्राचीन यज्ञकल्पना

प्राचीन काल में नैसर्गिक शक्तियों पर मानव-जीवन अवलंबित था। ऐसा माना जाता था कि निसर्ग में मानव का कल्याण या अकल्याण करनेवाली अद्भुत शक्ति है। इसी कारण इस शक्ति को प्रसन्न रखने के लिए यज्ञ कल्पना प्रथम प्रचलित हुई। निसर्ग में प्रस्थापित शक्तियों को देवता मानकर उन्हें अपनी स्वयं की वस्तु अर्पण करना, यज्ञ की आदिम अवस्था है। कुछ उपपत्तियाँ इस संबंध में पायी जाती हैं। वे ऐसी हैं।

वर्तमानकाल और भविष्यकाल में ईश्वर की हम पर कृपादृष्टि रहे तथा हमारी कामना पूर्ण हो, इस उद्देश्य से ईश्वर को दी गई भेंट ही यज्ञ कहलाता है। पापी मनुष्य द्वारा पापमोचन करने के लिए स्वयं की बलि न देकर स्वयं के प्रतीक रूप में किसी अन्य प्राणी की बलि देना भी यज्ञ है। यज्ञ में दी गई आहुति, देवताओं को भोजन देना कहलाता है। वैदिक संस्कृति के विकासशील विचारों की अनेक अवस्थाएँ आर्यों की यज्ञसंस्था में देखने को मिलती हैं। वैदिक वाङ्मय के निर्माण होने से पहले यज्ञ का स्वरूप अनिश्चित था। यज्ञ के विधिविधान भी अधिक न थे, तथा उसकी प्रभावविषयक कल्पना भी स्पष्ट न थी। किन्तु सिंधुतट पर आने के पश्चात् आर्यों के जीवन में सामाजिक स्थिरता आई और उनकी धार्मिक कल्पना को भी स्थिरता प्राप्त हुई। इसी समय आर्यों ने वैदिक साहित्य का निर्माण किया और यज्ञकल्पना का विस्तार किया। यज्ञ द्वारा ईश्वर प्रसन्न होकर मनोकामना पूर्ण करता है, इस पर आर्यों की दृढ श्रद्धा थी।

अग्नि देवताओं का मुँह है। देवताओं का अर्पण किया हुआ पदार्थ अग्नि देवताओं तक पहुँचाता है। इसलिए किसी भी देवता को अर्पण की हुई वस्तु की आहुति अग्नि में दी जाती है। सबका हविर्द्रव्य देवताओं तक पहुँचाने वाले अग्नि को "हव्यवाहन" कहते हैं। देवता अदृश्य स्वरूप होने के कारण उनको दिये जाने वाले पदार्थ अग्नि द्वारा उन्हें पहुँचाना, ऐसा यज्ञ का स्वरूप वैदिककाल में देखा गया। यज्ञ करने वाले व्यक्ति को जो पदार्थ प्रिय हैं उन्हीं पदार्थों का उसमें समावेश किया जाता है, जैसे—दूध, घी, चावल, आदि, उसी प्रकार बैल बकरी आदि प्राणियों का मांस। इसका उल्लेख यज्ञ के सन्दर्भ में वैदिक साहित्य में मिलता है। शत्रु का विनाश हो यथा समय वृष्टि हो राजा की सम्पत्ति बढ़े, पुत्र प्राप्ति तथा पशु सम्पत्ति मिले, आरोग्य मिले, रोग का विनाश हो आदि अनेक विषयों के लिए छोटे बड़े यज्ञ यजुर्वेद व ब्राह्मण ग्रन्थों में बतलाये गए हैं। इष्टकामना पूर्ण करने का साधन होने के कारण, यज्ञ महत्वपूर्ण बताया जाता है। इसी कारण यज्ञ समाज जीवन का केन्द्र माना गया। उस काल में यज्ञ संस्था को बहुत ही मान्त्रिक स्वरूप प्राप्त हुआ। श्रेष्ठ तत्त्व को ध्यान में रखते हुए किये गये यज्ञ द्वारा संस्कार की रचना हुई, ऐसा उस समय माना जाने लगा। ब्राह्मण ग्रन्थ में यज्ञ का महत्व अनेक प्रकार से बताया गया है। जो व्यक्ति ठीक से यज्ञ नहीं करता वह जरामरण के फेरे से मुक्त नहीं हो सकता, ऐसा वर्णन शतपथ ब्राह्मण में किया गया है।

बड़े बड़े यज्ञ प्रसंगों में पण्डित एकत्रित होकर यज्ञ विषयक अनेक बातों पर चर्चा करते थे। यज्ञ मंडप में आये सामान्य व्यक्तियों को भी इन चर्चाओं को सुनने का सौभाग्य प्राप्त होता था।

तक्षशिला में जनमेजय ने सर्पसत्र किया उस समय यज्ञ मंडप में व्यासमुनि ने महाभारत की कथा सुनाई, ऐसा महाभारत में ही प्रारम्भ में बतलाया है। इस प्रकार प्राचीन काल में सहज व सरल यह यज्ञ महाभारत के समय तक जटिल और समाज व्यापी बन गया। यज्ञ कल्पना का अत्यधिक विकास हुआ। वैदिक साहित्य में यज्ञ का विकास किस प्रकार हुआ उसका वर्णन ऋग्वेद, ब्राह्मण ग्रन्थ, उपनिषद्, भगवद्गीता आदि ग्रन्थों में मिलता है।

ऋग्वेदकालीन यज्ञ

वैदिक धर्म में यज्ञ का अपना एक अलग स्थान है। इस यज्ञ में विद्यमान देवताओं को ऋग्वेद में मानवी स्वरूप प्राप्त हुआ है। ऋग्वेदकालीन लोग ईश्वर को एक बड़ा आधार मानते थे। ईश्वर को प्रसन्न करने से प्रतिलाभ होगा, यह कल्पना उनमें दृढमूल हो गई थी। विभिन्न देवताओं के माहात्म्य का वर्णन ऋग्वेद में मिलेगा। इन देवताओं को हवि पहुँचाने का उत्तम मार्ग अग्नि में आहुति देना ही था। अग्नि में आहुति देकर अर्थात् यज्ञ करके जो व्यक्ति दान व दक्षिणा देता है वह ईश्वर से तादात्म्य प्राप्त करता है ऐसा एक ऋचा में कहा है (ऋ १ १२५ ५) देवताओं के प्रति कृतज्ञता व्यक्त करने के लिए यज्ञ

किया जाता था तो भी साधारणत दैवीकृपा सपादन करने के लिए ही हवि अपण करना यज्ञ करने का प्रमुख उद्दिष्ट था।

ऋग्वेद मे यज्ञ-कल्पना का विवेचन तर्कतीर्थ लक्ष्मण शास्त्री जोशीजी ने किया है वह इस प्रकार है। "सम्पूर्ण विश्व की एकता रखने वाला परमेश्वर यज्ञरूप है, ऐसी कल्पना ऋग्वेद मे है। उत्पत्ति का कारण, सर्वविश्व का आधार, पापनाश, शत्रुनाश, मरुतपरिहार, दीर्घायुष्य, रोगपरिहार, राक्षसनाश, समृद्धि और अमरत्व इन सभी का साधन यज्ञ माना गया है। यज्ञ का तत्त्वज्ञान वैदिको के जीवन का तत्त्वज्ञान है। उसका सक्षिप्त स्वरूप इस प्रकार है। यज्ञ त्रिभुवन का उत्पत्ति स्थान है। यज्ञ द्वारा देव और ऋषि उत्पन्न हुए। ग्रामीण व जगली पशुओ का निर्माण हुआ। अश्व, गाय, बकरी, वेद ये सभी उसम से उत्पन्न हुए। ऋग्वेद म ऐसा बताया जाता है (१०-९०) कि देवो का प्रथम धम यज्ञ ही था। जीवन की प्रत्येक महत्वपूर्ण क्रिया यज्ञ से बधी हुई है ऐश्वय यज्ञ पर आश्रित है। वामदेव का कहना है 'हे अग्न, यह यज्ञ कभी न टूटने वाला है। गाय, बैल, बकरी, अश्व, नेता, लोक, मित्र, अन्न, प्रजासभा और धन से युक्त है। हे असुर यह यज्ञ दीर्घ और विस्तृत आधार की आर्थिक शक्ति है।" (ऋ० ४ २ ५)

ऋग्वेद मे स्थित यज्ञ अत्यत सरल था। सोमयाग का उल्लेख यज्ञ म था, कि तु राजा और धनी व्यक्ति ही इस प्रकार यज्ञ करते थे। यज्ञ का हेतु केवल देवता का सतुष्ट करना ही था। ऋग्वेदकाल म मनुष्य यज्ञ (नरबलि) प्रचलित था या नही, इस बारे म मतभेद है। वदिक आय भारत म आने से पूर्व पुरुषमेध प्रचलित था। उसी के रूपक ऋग्वेद मे पुरुषसूक्त म आये होगे। पुरुषमेध का स्पष्ट उल्लेख यजुर्वेद म है। उस सबध म पुरुषसूक्त का विनियोग है। ऋग्वेद का पुरुषसूक्त पुरुषमेध के लिए नहीं है। उसमे विराट पुरुष का वणन किया है। इसीलिए ऋग्वेदकालीन आर्य पुरुषमेध करते थे, यह कहना उचित नही है।

यज्ञ शब्द का प्रयोग ऋग्वेद मे कई बार किया गया है। प्राय सभी जगहों पर उसका अर्थ 'श्रेष्ठ कम' ऐसा है। यज्ञोपासना प्रपचकारियो के लिए कामधेनु की तरह है। अर्थात सर्वाभीष्टवरदा ऐसी है। श्रेष्ठ स्थान प्राप्त करने के लिए यज्ञ एक सहज सरल माग है। यज्ञ के बल पर पूवज तेजस्वी हुए और स्वग को प्राप्त हुए, ऐसा ऋग्वेद म एक स्थान पर कहा गया है। (ऋ० ४ २ १६) यज्ञ एक नौका की तरह है जो व्यक्ति को पार करती है। इस नाव का वणन आगे दी गई ऋचा मे (ऋ० १० ६३ १०) मे बड़ा सुन्दर किया गया है।

'सुत्रामाण पृथिवी द्यामनेहस सुशर्माणमदितिं सुप्रणीतिम।
दैवी नाव स्वरित्रामनागसमस्रवन्तीमारुहेमा स्वस्तये ॥

(अर्थ—उत्तम रक्षण करनेवाली, अत्यत विशाल, दोषरहित सुखकारक, दैन्यरहित, आनदकारक, भयरहित और छिद्ररहित ऐसी यज्ञरूपी नाव म हम उत्कर्ष और देवत्व प्राप्त करने के लिए आरोहण करते हैं।)

पुरुषसूक्त मे आये यज्ञ शब्द का एक अथ कम है तथा दूसरा अथ प्रजापति अथवा विष्णु भी है। श्रेष्ठ परमेश्वर के प्रीत्यर्थ देवो ने यज्ञकर्म किया। देवो ने इस प्रकार जो यज्ञ किया, वही धम बन गया। (तानि धर्माणि प्रथमान्यासन) इसीलिए प्राचीनकाल म यज्ञ के अतिरिक्त अन्य किसी भी कृत्य को धर्म के रूप म स्वीकार नही किया गया। पुरुषसूक्त म यज्ञ का वणन करते समय कहा है कि यह विश्व निर्माण करते समय परमात्मा ने अर्थात् परमपुरुष ने स्वय का यज्ञ किया। जब कभी सृष्टि की उत्पत्ति का, ऋतुओं के उद्गम का या प्रकृति की किसी भी क्रिया का उल्लेख किया जाता है। तब मानव जाति को उपदेश करते समय ऋग्वेद मे कहा है कि दिव्य ज्ञान देनेवाला, सभी आपत्ति और विपत्तियों से पार ले जानेवाला यज्ञ लोककल्याण के लिए अवश्य आचरण म लाना चाहिए।' (ऋ० ७ ३४ ६)

सोमयाग दर्शपूर्णमास इत्यादि यज्ञो का उल्लेख ऋग्वेद म होते हुए भी उसका वर्णन ऋग्वेद मे कहीं पाया नहीं गया। यज्ञ म 'सोम' नामक वनस्पति का वर्णन करनेवाले मंत्र ऋग्वेद मे बहुत पाये जाते हैं। 'सोम' कूटते समय उसका हवन करते समय और उसका प्राशन करते समय कहे गये मंत्र ऋग्वेद मे मिलते हैं। ऋग्वेद का नवाँ मंडल 'सोममंडल' के नाम से प्रसिद्ध है। प्रातःसवन, माध्यन्दिनसवन तथा तृतीय सवन इनका उल्लेख कई सूक्तो मे मिलता है।

ऋग्वेद के अतर्गत सूक्तो का हेतु यज्ञो का विधान बतलाया न होते हुए भी तत्कालीन यज्ञसंस्था संबंधी विभिन्न सूक्तो मे मिलता है। आर्यों का उल्लेख, यज्ञसंस्था का प्रसार करनेवाले इस आशय से ऋग्वेद म किया जाता है। यज्ञ के विरोधी पणि और दस्यु हैं ऐसा बताया जाता है।

ब्राह्मण ग्रंथ मे स्थित यज्ञ विस्तार

यजुर्वेद की संहिताओ और ब्राह्मण ग्रंथो मे यज्ञ का विस्तार हुआ है। यज्ञ के विभिन्न अंगों का संपूर्णतया वर्णन ब्राह्मण ग्रंथ मे मिलता है। विधि निषेध और अर्थवाद के द्वारा यज्ञ की जानकारी बताई गई है। ब्राह्मणकाल म संपूर्ण मानवीय जीवन ही यज्ञकल्पना म बाँधा गया। आत्मशुद्धि और स्वत के साथ-साथ दूसरो का उद्धार करना, ये यज्ञ के उद्देश्य हैं। वैयक्तिक स्वरूप का जो यज्ञ बताया है उसमे प्रथम उद्देश्य दिखाई देता है। शतपथ ब्राह्मण मे बताया है कि अग्नि से यज्ञ उत्पन्न हुआ, यह यज्ञ करने-वाले के पाप दूर करता है, उससे उसे ब्रह्मतेज, सम्पत्ति और सुख मिलता है, इसलिए उसे सदा यज्ञ करना चाहिए (२-२ १०६)। दूसरे उद्देश्य म सामाजिक दृष्टि दिखाई देती है। समाज के सुख के लिए भी अनेक यज्ञ बताये हैं।

जीवन की छोटी बड़ी घटनाओ के लिए ब्राह्मणग्रंथ मे यज्ञ बतलाये गये हैं। इन यज्ञो के विधि-विधान अनेक प्रकार से बढा दने के कारण उनम जटिलता आ गई। यज्ञ मे कहे जानेवाले मंत्र व तंत्रो का ज्ञान भी बहुत बढा। इस ज्ञान की जानकारी विशिष्ट वर्ग तक ही सीमित थी। फलस्वरूप इस वर्ग का अर्थात पुरोहितो का समाज पर वर्चस्व प्रस्थापित हो गया। व्यक्ति को किसी देवता के लिए यदि यज्ञ करना हो तो पुरोहित की सहायता लेना आवश्यक हो गया। जिसके कारण पुरोहित देवता और यज्ञ करनेवाले के बीच महत्वपूर्ण व्यक्ति बन बैठा।

यज्ञ के विधान का वर्णन करते समय उस यज्ञ की स्तुति करनेवाली अनेक कथाएँ व आख्यायिकाएँ ब्राह्मणग्रंथो मे मिलती हैं। समाज विशिष्ट यज्ञ करने के लिए प्रवृत्त हो, यही इसके पीछे हेतु था। यज्ञो के विशिष्ट कर्म की स्तुति करते समय भी छोटी छोटी कहानियाँ बताई गई हैं। उदाहरणार्थ 'अग्नि का मंथन करने के लिए पीपल के तने का प्रयोग करना चाहिए', ऐसा बताते समय शतपथ ब्राह्मण मे पुरुरवा व उर्वशी की कहानी है। जब इन्द्र की शक्ति कम हुई तब पशुओ ने अपने दही और दूध से उनकी शक्ति वापस ला दी। इसीलिए उन्हें 'सानाय्य' नाम से हवि अर्पण करते हैं ऐसा तैत्तिरीय संहिता मे कहा गया है। प्राचीन काल मे केवल दिन ही हुआ करता था इस कारण यम की मृत्यु का दुख यमी भूल नही सकी, जिसके कारण देवो ने रात्रि का निर्माण किया। उस समय से सुबह और संध्या होने लगी। इसीलिए प्रातःकाल और सायंकाल दोनो समय अग्नि का उपस्थान करना चाहिए ऐसा मैत्रायणी संहिता म कहा गया है। ब्राह्मण ग्रंथ म कथा सुनाने का प्रारम्भ इस प्रकार किया जाता है 'अनेक बार देव और दानवो मे युद्ध हुआ जिसमें देव विजयी और दानव पराजित हुए।' ब्राह्मण ग्रंथ का समावेश श्रुति मे होता है। इसलिए ब्राह्मणोक्त यज्ञ को श्रौतयज्ञ कहते हैं। उनका वर्णन श्रौतसूत्रो मे किया जाता है।

इस प्रकार ब्राह्मणग्रंथ म यज्ञ का महत्व बढ जाने के कारण देवताओ को 'गौण' माना जाने लगा। यज्ञ द्वारा एक अपूर्व शक्ति निर्माण होती है जिससे यज्ञकर्ता का फलप्राप्ति होती है, ऐसा मत था। योग्य

फलप्राप्ति होने के लिए देवो ने यज्ञ किया, देवा का अनुकरण असुरो ने, मनुष्यो ने किया, यहाँ तक कि शू योनि के प्राणियो ने भी यज्ञ किया, ऐसा उल्लेख ब्राह्मणग्रथ म मिलता है। यज्ञ म काम करने वाले ऋत्विजों का स्थान भी देवताओ से वरिष्ठ है। मत्रा के सामर्थ्य से ऋत्विज देवताओ को हविर्भाग स्वीकार करने के लिए आवाहन करते है और देवता यज्ञ स्थान पर पहुँचते है। चातुर्मास्य म यज्ञ के साकमध पव म हवि ग्रहण करने के लिये इन्द्र को बुलाया जाता है, इन्द्र ऋषभरूप म वहाँ—प्रत्यक्ष उपस्थित होते हैं, ऐसा शतपथ ब्राह्मण मे बताया गया है (२-५ ३ १८)। इस प्रकार यज्ञ सवश्रेष्ठ है यही मुख्यत ब्राह्मण ग्रथ म प्रतिपादित है।

यज्ञ द्वारा प्रजापति ने सृष्टि का निर्माण किया ऐसा ब्राह्मण ग्रथ म अनेक स्थान पर कहा है। परन्तु सृष्टिकर्ता प्रजापति के लिए ऐसा कोई भी यज्ञ बताया नही गया है। कहा कही प्रजापति को प्रधान देवता माना गया है। सृष्टि उत्पन्न करने की प्रक्रिया का यज्ञ से घनिष्ठ सबध ब्राह्मण ग्रथ मे बताया गया है। प्रजापति द्वारा सृष्टि उत्पन्न करना भी एक महान यज्ञ ही है।

ब्राह्मण ग्रथ म बताये गये काम्ययागो का अभ्यास करने से तत्कालीन लोगो के ऐहिक सुखोपभोग सबधी क्या आकाक्षाएँ थी यह जानकारी प्राप्त होती है। बहुत से यज्ञ समाज के हित के लिए ही बताये गये है। पर्याप्त मात्रा मे वर्षा हो, शत्रु का नाश हो, अन्न समृद्धि हो आदि अनेक कारणो के लिए जो याग बताये गये है, वे सामाजिक जीवन का विचार करके ही बताये गये हैं।

ब्राह्मणकाल मे ब्राह्मणवग का वरिष्ठ स्थान होते हुए भी क्षत्रिय और ब्राह्मण मे स्पर्धा न थी। सामाजिक जीवन और राष्ट्र के हित के लिए ब्राह्मण और क्षत्रिय साथ मिलकर काम करते थे। इसलिए कई यज्ञ केवल राजा के लिए ही हैं। इस यज्ञ म ब्राह्मण भी सहयोगी बनकर राजा का कल्याण करते थे। युद्ध म भी राजा की सहायता करते थे। युद्ध पूव, युद्ध के प्रारम्भ म तथा विजयी होने पर राजा के कल्याणाथ अनेक यज्ञ होते थे। राष्ट्र हित के लिए ब्राह्मण कितने दक्ष थे, इस सबध म तत्तिरीय सहिता मे कहा है, (१-४ १०) कि 'वय राष्ट्रे जागयाम पुरोहिता' (अथ इस राष्ट्र मे हम पुरोहितो को जागत रहना चाहिए।)

यज्ञ द्वारा तत्त्वज्ञान का उदय हुआ है। ब्राह्मण ग्रथ म 'य एव वेद (जो यह जानता है) वाक्य दोहराया गया है। अर्थात यह पूण यज्ञकम केवल सीधा विधान न होकर उसम समझ रखते हुए कम करने का आदेश है। यज्ञ कल्पना का विस्तार ब्राह्मण ग्रथ के अतिरिक्त उपनिषद मे भिन्न प्रकार से हुआ है। उसका विचार करना आवश्यक है।

यज्ञ का आध्यात्मिक स्वरूप

आध्यात्मिक तत्त्वज्ञान भारतीय सस्कृति का अनमोल भडार होने के कारण उसे उच्च स्थान प्राप्त हुआ है। इस आध्यात्मिक तत्त्वज्ञान की जानकारी देने वाले ग्रथ ही उपनिषद हैं। ब्राह्मण ग्रथ म स्थित यज्ञकम द्वारा ही उपनिषदो का तत्त्वज्ञान साकार स्वरूप ले पाया है। इसीलिए उपनिषदो का अभ्यास करते समय यज्ञ सबधी विचार ध्यान मे रखना अनिवाय है। केवल कम से ज्ञान अधिक श्रेष्ठ है ऐसा उपनिषद मानते हैं। तथापि कम का आधार लिए बिना केवल ज्ञान निराधार है। इसीलिए यज्ञ का ज्ञान आवश्यक है। जो वेदप्रतिपादित यज्ञ स्वय नही कर सकता उसे वेद का अभ्यास या ज्ञान प्राप्त करना चाहिए, जिससे उसे यज्ञ का फल मिलेगा। इस सबध म तत्तिरीय आरण्यक मे (२-१५) इस प्रकार कहा है—'यं यं क्रतुमधीते तेन तेनास्येष्टं भवति।' (अथ जो व्यक्ति यज्ञ सबधी वेदभाग का अध्ययन करता है उस यज्ञ करने का फल प्राप्त होता है।)

यज्ञ की प्रक्रिया बताते समय ब्राह्मण ग्रथ म एकरूपत्व की भावना का निर्देश किया है। यज्ञीय पदार्थ ऋत्विज देवता आदि का परस्पर एकत्व प्रतिपादित किया है। उदा०—यज्ञ यह प्रजापति है, यज्ञ

दम है और अग्नि पशु है—इस प्रकार के अनेक वाक्य, ब्राह्मणग्रंथ मे मिलते हैं। इस एकत्व की भावना को 'बंधुत्व' कहते हैं।

वदिक साहित्य मे यज्ञ की परिभाषा द्वारा तत्त्वज्ञान किस प्रकार बताया है, यह देखते समय ऋग्वेद के पुरुषसूक्त का निर्देश करना आवश्यक है। पुरुषसूक्त का ऋषि, नारायण है, जिन्होंने यज्ञ का वर्णन किया है। पुरुष शब्द का कुछ टीकाकारो ने ब्रह्म या परमात्मा, ऐसा अर्थ लगाया है।

सूर्यमडल मे जिस परमपुरुष का वास्तव्य है और जिस पुरुष ने चेतन और अचेतन सृष्टि के रूप मे विविध आकार बनकर उसे व्याप्त कर दिया है उस विराट पुरुष को 'हवि' बनाकर देवो ने यज्ञ किया। इस विराट् पुरुष का वर्णन पुरुषसूक्त म इस प्रकार किया है—हजारो सिरो वाला हजारो नेत्रोवाला तथा हजारो परो वाला यह पुरुष पूरी सृष्टि को व्याप्त करके भी दस अगुल बच ही गया है। भूत, भविष्य और वतमान वही है। अमृतत्त्व का वह स्वामी है। प्रत्यक्ष दिखने वाले जगद्रूपी महिमा से भी वह पुरुष बडा है। इस विराट पुरुष का मुंह ब्राह्मण था क्षत्रिय उसके हाथ थे, वश्य उसका धड था और शूद्र उसके पर थे। इनके मन के द्वारा चन्द्रमा नेत्रो से सूय, मुंह से अग्नि व इन्द्र, प्राण से वायु नाभि से अतरिक्ष, सिर से स्वग परो से भूमि और कानो से दिशा उत्पन्न हुई।

इस विराट पुरुष के तात्त्विक स्वरूप का उल्लेख करते समय श्री श० दा० पडसे लिखते हैं—'प्राचीन कालीन पुरुषमध पर विराट पुरुष के हवन का भव्य रूपक किया गया है। सम्पूर्ण पृथ्वी व्यापी चातुवण्यसूक्त, जो मानवी समाज और प्राणिमात्र है वह विराट् पुरुष ही है। परमेश्वर की विधिवत पूजा, चारो वर्णों से युक्त इस विराट् पुरुष की अर्थात् मानव समाज और सृष्टि के सवस्व की अर्थात् चारो वर्णों की बुद्धि, शक्ति, सवसाधन सपत्ति के सामुदायिक कल्याण के लिए हवन करने से होती है। सप्रदाय का अविनाशी स्वरूप परमात्मा है तथा उसके लिए अपनी बुद्धि, शक्ति, सव साधन सपत्ति व सवा अपण करना ही यज्ञ है, यही श्रेष्ठ धन है ऐसा रूपकात्मक भाषा म बताया है।'

मानवी जीवन ही एक यज्ञ है, वह गतिमान है। इस यज्ञ का वर्णन छांदोग्योपनिषद् म यज्ञ की परिभाषा मे किया है। पुरुष का जीवन काल एक सौ सोलह वष का है एसा मानकर जीवन यज्ञ के तीन भाग किये गए है—उन्हे 'सवन' कहते हैं। जिस प्रकार सोमयाग म तीन सवन हैं, उसी प्रकार जीवन म भी तीन सवन होते हैं। व इस प्रकार हैं।

मनुष्य का प्रथम चौबीस वष का काल 'प्रात सवन' कहलाता है। गायत्री छन्द के चौबीस अक्षर होते है। प्रात सवन म सभी ऋचाएं गायत्री छद की कही जाती हैं। इस प्रात सवन रूपी जीवन यज्ञ म प्राणो का दवता 'वसु' है। जीवन काल के प्रात सवन मे यदि रोग व मरण की शका उपस्थित हो, तो वसु' को ध्यान मे रखत हुए यह प्राथना करनी चाहिए (छदो० ३ १६)।

इद मे प्रात सवन माध्यं दिनसवनमनुस तनुतेति।
माह प्राणाना वसूना मध्ये यज्ञो विलोप्सीय।

(अर्थ—यह मेरा प्रात सवन का जीवन-काल माध्यन्दिनसवन से सबद्ध होने दो। प्राणरूपी वसु म (पहले चौबीस वष म मेरा यह जीवन यज्ञ लोप न होने पाय। उस अखड चलने दो)।

चौबीस वष के बाद चवालीस वष तक का पुरुषयज्ञ का माध्यदिनसवन कहलाता है। माध्यदिन सवन मे त्रिष्टुप छद की ऋचाएं कही जाती है। इस त्रिष्टुप छद म चवालीस अक्षर होत हैं। जीवन यज्ञ के इस कालखड का दवता 'रुद्र' है। जीवन का चौबीस से अडसठ वष तक का काल महत्वपूर्ण है। यज्ञ मे दक्षिणा देना, अभिषेक करना, रथस्पर्धा आदि महत्वपूर्ण बातें माध्यदिनसवन मे ही होती रहती हैं। इसमे रुद्र को साक्षी रखकर प्राथना की जाती है —

यानि चतुश्चत्वारिंशद्वर्षाणि तन माध्यंदिन सवनम्।
इद मे माध्यंदिन सवन तृतीयसवनमनुसंतनुतेति ॥

(अथ—मेरा यह माध्यदिनसवन तृतीय सवन से सबद्ध हो।) 'यानि अष्टाचत्वारिंशद्वर्षाणि तत तृतीय सवनम।' (अडसठ वर्ष के बाद और अडतालीस वर्ष (याने एक सौ सोलह वर्ष तक जीवन यज्ञ का तृतीय सवन कहलाता है।)

जगती छद के अडतालीस अक्षर होते हैं। तृतीय सवन के सभी मन्त्र जगती मन्त्र के कहे जाते हैं। इस सवन का देवता आदित्य होने के कारण इसको प्रार्थना इस प्रकार करते हैं, 'मेरा यह तृतीयसवन अन्त तक चले, मेरा यह यज्ञ बीच मे ही लुप्त न हो।'

'महीदास ऐतरेय' को इस जीवन-यज्ञ का सम्यक ज्ञान था, जिसके कारण उसे एक सौ सोलह वर्ष तक आयु प्राप्त हुई ऐसा छान्दोग्योपनिषद् म कहा गया है।

उपनिषदो म वर्णन किये गए इस जीवन यज्ञ का शकराचार्य ने 'यज्ञदर्शन' कहा है। यज्ञ-यज्ञ की तरह मानवी जीवन के तत्त्वज्ञान इस यज्ञदर्शन म बताये गए हैं। यह यज्ञदर्शन आंगिरस गोत्र के 'घोर' नामक ऋषि ने देवकीपुत्र कृष्ण को बताये, ऐसा भी शकराचार्य का कहना है।

ज्ञानी पुरुष का जीवन भी नित्य चलने वाला यज्ञ ही है, ऐसा रूपकात्मक वर्णन महानारायणोपनिषद् म किया है। इसमे यज्ञकल्पना का उदात्तीकरण किया है। उसी प्रकार यज्ञ द्वारा आध्यात्मिक विचार किस प्रकार प्रकट किए जाते हैं, यह भी बताया है। यज्ञ की ठीक परिभाषा ज्ञात हुए बिना यह रूपक समझना कठिन है। इसमे यज्ञ प्रक्रिया की पार्श्वभूमि पर आध्यात्मिक विचार प्रस्तुत किए हैं। वे इस प्रकार हैं—

तस्यैव विदुषो यज्ञस्याऽत्मा यजमान श्रद्धा पत्नी
शरीरमिध्ममुरो वेदिर्लोमानि बर्हिर्वेद शिखा
हृदय यूप काम आज्य मन्यु पशुस्तपोऽग्निर्दम
शमयिता दक्षिणा वाग् होता प्राण उद्गाता
चक्षुरध्वर्युर्मनो ब्रह्मा श्रोत्रमग्नीद यावद्ध्रियते
सा दीक्षा यदश्नाति तद्धविर्यत् पिबति तदस्य
सोमपान यद्रमते ततुपसदो यत् सञ्चरत्युपविशत्युत्तिष्ठते
च स प्रवर्ग्यो यन्मुख तदाहवनीयो या व्याहृति-
राहुतिर्यदस्य विज्ञान तज्जुहोति यत सायं प्रातरत्ति
तत् समिध यत प्रातर्माध्यंदिन साय च तानि
सवनानि ये अहोरात्रे ते दर्शपूर्णमासौ येऽर्धमासाश्च
मासाश्च ते चातुर्मास्यानि य ऋतवस्ते पशुबन्धा
ये सवत्सराश्च परिवत्सराश्च तेऽहर्गणा सर्ववेदस
वा एतत्सत्र यन्मरण तदवभृथमेतद्वै जरामर्यमग्निहोत्रम।

(अर्थ—इस प्रकार का ज्ञान जिसे प्राप्त हुआ है, (अर्थात् जो जीवन्मुक्त है) उसके जीवन यज्ञ का यजमान आत्मा है, श्रद्धा उसकी पत्नी है शरीर इध्मा, (यज्ञकाष्ठ) उर वेदी, बाल दर्भ, चोटी वेद हृदय यूप, इच्छा घी, क्रोध पशु तप अग्नि, दमरूपी शांत वृत्ति दक्षिणा, वाणी 'होता', प्राण उद्गाता चक्षु अध्वर्यु, मन ब्रह्मा कान आग्नीध्र यावज्जीवन दीक्षा भोजन हवि, पेयपदार्थ यज्ञ का सोमपान, चलना फिरना उपसिद्धिष्टी, उठना-बैठना प्रवर्ग्य मुख आहवनीय व्याहृतियो का उच्चारण आहुति, ज्ञान होम सुबह शाम का भोजन समिधा सुबह दोपहर व शाम का भोजन तीन सवन दिन और रात दर्शपूर्ण मास पखवाड़ा और मह

चातुर्मास्य, ऋतु पशुयाग, सवत्सर आदि वर्ण अहर्गण, ऐसा यह सववेदस नामक सत्र है। मृत्यु यन का अवभृथ है, इस प्रकार जरामृत्यु आने तक चलने वाला अग्निहोत्र व्रत है। इस प्रकार क्लिष्टतम यज्ञ की प्रक्रिया द्वारा उपनिपदो म यन के आध्यात्मिक स्वरूप का विचार प्रस्तुत किया है। यज्ञकम श्रद्धापूवक किया जाना चाहिए। श्रद्धा के बिना किया हुआ यन व्यथ है। इस सदभ म कठोपनिषद की 'नचिकेता' की कथा सुनने योग्य है। वाजश्रव्य ने स्वर्गप्राप्ति के लिए यज्ञ किया, परन्तु उसमे वृद्ध गायो को दक्षिणा के रूप मे दिया। वाजश्रव्य को सपत्ति की इच्छा थी। उसम श्रद्धा की भावना न थी। 'नचिकेता अत्यन्त श्रद्धापूवक यह देख रहा था। इस श्रद्धा के बल पर ही उस यम ने तत्त्वज्ञान समझाया। उपनिषद म यज्ञ के आध्यात्मिक स्वरूप का वर्णन किया है उसका आधार लेकर ही भगवदगीता म यज्ञकल्पना का विस्तार किया है।

'गीता' की यज्ञ कल्पना

'गीता म यज्ञ के बारे म अनेक बातें मिलती हैं, परन्तु यज्ञ शब्द के अथ के बारे म विद्वानो म मतभेद है। तीसरे अध्याय म यन क सामान्य विधान दिये हैं उसम यन का अथ 'वेदप्रतिपादित' यज्ञ ऐसा लिया है। फिर भी भगवदगीता म यज्ञ शब्द केवल याच्' धातु द्वारा ही बना है ऐसा कहा नही जा सकता। गीता म द्रव्ययन, तपोयन योगयज्ञ, नानयन आदि शब्दो का प्रयोग होन के कारण उसम यज्ञ शब्द का अथ होम हवन लेना उचित नही है। ब्रह्मदेव ने सृष्टि का निर्माण करने के बाद इनके कल्याण के लिए यनचक्र उत्पन्न किया। समाज का उदरनिर्वाह सुचारु रूप से होने के लिए यनचक्र चलना चाहिए ऐसा मनुस्मृति म कहा है (१-८७)। यज्ञ' उत्पन्न करने के बाद प्रजापति ने अपनी सृष्टि से कहा, कि यन साधना द्वारा आप देवताओ को सतुष्ट करें देवता भी आपको सतुष्ट करेंगे (गीता ३ १० ११)।

इस सबध म श्री ज० स० करदीकर लिखते हैं— जिस समय सृष्टि म मानव जाति की उत्पत्ति हुई उसी समय ईश्वर ने उनके साथ यन की भी उत्पत्ति की। इसका सीधा अथ यही है कि बुद्धि विशिष्ट मनुष्य जब सृष्टि पर सचार करने लगा तब उसे यन की आवश्यकता का आभास हुआ। मानव जाति के लिए आवश्यक ऐसा यन कौन सा है इसका विचार करना क्रम प्राप्त है। श्रौत स्मात धमप्रोक्त होम हवन ऐसा सकुचित अथ यज्ञ का लेना उचित नहीं। इस स्थान पर यज्ञ शब्द का अथ पूज्य व्यक्ति के लिए किया जाने वाला त्याग या एसे व्यक्ति की सेवा है।

सृष्टि की उत्पत्ति के सबध मे उपनिषद म अनेक स्थानो पर उल्लेख मिलता है (तै० २ १, छांदो० ६ २०)। इस सृष्टि की उत्पत्ति का क्रम इस प्रकार है—अग्नि द्वारा जल उत्पन्न हुआ और जल से अन्न उत्पन्न हुआ। इस सबध मे मनुस्मृति मे यह श्लोक है (मनु० ३ ७६)—

अग्नौ प्रास्ताहुति सम्यगादित्यमुपतिष्ठते।
आदित्याज्जायते वृष्टिवृष्टेरन्न तत प्रजा ॥

(अथ —अग्नि मे दी हुई आहुति सूय के पास पहुचती है। (सूय द्वारा वर्षा होती है वर्षा द्वारा अन्न और अन्न से प्रजा उत्पन्न होती है।)

इस प्रकार सृष्टि की उत्पत्ति का जो क्रम है, उसे तत्त्वज्ञान की परिभाषा म सृष्टिचक्र कहते हैं। भगवदगीता मे स्थित सृष्टिचक्र मे यज्ञ का महत्व दिखाया है (गीता ३ १४ १५)।

अन्नाद भवन्ति भूतानि पजन्यादन्नसम्भव।
यज्ञाद् भवति पजन्यो यन कमसमुद्भव ॥
कम ब्रह्मोदभव विद्धि ब्रह्माक्षरसमुद्भवम्।
तस्मात् सवगत ब्रह्म नित्य यज्ञे प्रतिष्ठितम् ॥

(अथ—अन्न द्वारा सभी प्राणियों की उत्पत्ति होती है। अन्न की उत्पत्ति वर्षा के कारण होती है। यज्ञ करने से वर्षा होती है। यज्ञ का निर्माण कर्म द्वारा होता है। कर्म वेदों द्वारा उत्पन्न होता है। वेद सगुण ब्रह्म द्वारा उत्पन्न हुए हैं। परब्रह्म सर्वव्यापी होने के कारण, जहाँ यज्ञ होता हो, वहाँ उनका अनुष्ठान होता है।)

इस प्रकार यज्ञ कर्म में परब्रह्म का अनुष्ठान है ऐसा समझकर ईश्वर ने यज्ञ की वेदोक्त कर्म से एकता प्रस्थापित की है। ईश्वर निर्मित सृष्टि के व्यवहार गतिमान रखने के लिये, गीता में बताये यज्ञ कर्म नित्य चलते रहना चाहिए। 'यज्ञ करना चाहिए', ऐसी वेद की आज्ञा होने के कारण जो कर्म यज्ञ के लिये किये जाते हैं, वे ईश्वर सम्मत है। इसलिए वे कर्ता को बंधनकारक नहीं होते। अर्थात् मोक्ष प्राप्ति में बाधक नहीं है। 'विष्णु' ऐसा अर्थ लेकर 'यज्ञार्थ अर्थात् विष्णु प्रीत्यर्थ, ऐसा भी अर्थ समालोचकों ने लिया है। परन्तु गीता में यज्ञ' का अर्थ व्यापक है, अर्थात् यज्ञ फल आशा विरहित कर्तव्य बुद्धि से किया गया कर्म है। अतः यज्ञस्वरूप कर्म बंधनकारक नहीं है, ये कर्म उचित हो हैं (गीता ३ ९)।

यज्ञार्थात् कर्मणोऽन्यत्र लोकोऽयं कर्मबंधनः ।
तदर्थं कर्म कौंतेय मुक्तसङ्गः समाचार ॥

(अथ—यज्ञार्थ किये गये कर्मों के अतिरिक्त, अन्य कर्मों से मानव कर्मबद्ध होता है इसलिए हे अर्जुन, आसक्ति रहित यज्ञार्थ कर्म करो।)

फलआशाविरहित कर्तव्य कर्म ऐसा यज्ञ शब्द का अर्थ होने के कारण यज्ञ और कर्म का समुच्चय गीता में बताया है। यज्ञार्थ कर्म बंधनकारक नहीं होते इसलिए यज्ञार्थ कर्म भी फल की आशा न रखते हुए करना चाहिए। ऐसा लोकमान्य तिलक ने उपर्युक्त श्लोक पर भाष्य करते हुए कहा।

यज्ञ का मूलतत्त्व आध्यात्मिक ज्ञान ही है। बाह्य अनुष्ठान को प्राधान्य देना योग्य नहीं है। महाभारत में भी श्रीकृष्ण का ही यज्ञतत्त्व जानने वाला बताया है। मनुष्य का सम्पूर्ण जीवन महायज्ञ ही है।

भगवद्गीता में यज्ञकल्पना का विस्तार करते समय श्री सातवलेकर कहते हैं— 'मानवशरीर में चलने वाला व्यापार एक यज्ञ है। स्वयं की शक्ति का समर्पण, समष्टि की उन्नति के लिये करना, यज्ञकर्म है। कनिष्ठ द्वारा वरिष्ठ के लिये किये त्याग कर्म को यज्ञ कहते हैं। ऐसे यज्ञ में भोग-बुद्धि से त्याग-बुद्धि का अधिक महत्त्व है। ज्ञानेन्द्रिय और कर्मेन्द्रिय को ईश्वर-सेवा में अर्पण करना महत्त्वपूर्ण यज्ञ है। सात्विक, राजस और तामस ये तीन यज्ञ के प्रकार हैं, जिनमें सात्विक यज्ञ श्रेष्ठ है। इस प्रकार यज्ञ शब्द के अर्थ का अत्यधिक विस्तार करके गीता ने भारतीय जनमानस में यज्ञ कल्पना दृढमूल कर दी है।

यज्ञसंस्था का इतिहास

यज्ञ एक प्राचीन इण्डो इरानियन संस्था है, इण्डो जरमेनिक नहीं। इरानियन धर्मग्रंथ 'अवेस्ता' में यज्ञसंस्था सम्बन्धी कुछ महत्त्वपूर्ण जानकारी प्राप्त हुई है। ऋग्वेदकालीन आर्य संस्कृति में यज्ञ संस्था को महत्त्वपूर्ण स्थान था। यज्ञ के सम्पूर्ण ज्ञान के अभाव में यज्ञ कर्ता को भूत, दुष्ट आत्मा परेशान करते हैं, ऐसी प्राचीनकाल में भावना थी। यज्ञ करने से सामर्थ्य प्राप्त होता है, अन्न-सम्पत्ति मिलती है, तथा यज्ञ प्राणिमात्र का सत्व है ऐसा शतपथ ब्राह्मण में बताया है (१४-३ २०१)।

यज्ञ का देवता से साम्य दिखाकर वैदिक साहित्य में यज्ञ संस्था का अत्यधिक विस्तार किया गया। वेद साहित्य इसी कारण प्रवृत्त हुआ, ऐसा वेदांग ज्योतिष में कहा है। इस प्रकार कालगणना करने के लिये यज्ञसंस्था का निर्माण हुआ ऐसा अनुमान लगाया जाता है। वेदों में यज्ञ की परिभाषा में अनेक प्रकार के कर्म बताये हैं। कई ग्रंथ तो यज्ञ की प्रक्रिया के लिये ही बनाये गये हैं। अतः वेदों में स्थित यज्ञ संस्था के अध्ययन द्वारा ही वेदों का मूल अर्थ जानना आवश्यक है। इस बात को ध्यान में रखते

हुए ही सूत्रकारो से लेकर सायणाचार्य तक के सभी ग्रन्थकार वेद का अर्थ जानने का प्रयत्न करते थे। यज्ञ के विधि विधानो से सम्बन्ध न रखने वाले अनेक मत्र वेद मे मिलते हैं, इसलिए यज्ञ के ज्ञान के अतिरिक्त उनका अर्थ प्रमाणित करने की आवश्यकता थी। पाश्चात्य पण्डितो ने इस कार्य को हाथ मे लिया। किन्तु यज्ञसस्था का आकलन न होने के कारण कई मन्त्रो का अर्थ वे भी न समझ पाये। यज्ञसस्था के इतिहास का महत्व बताते समय डॉ० केलकर कहते हैं— वेदकालीन स्थिति की जानकारी प्राप्त करने के लिये यज्ञ-सस्था का ज्ञान होना आवश्यक है। वेद का प्रतिपाद्य विषय यज्ञ होने के कारण वेदो की घटना समझने के लिए यज्ञसस्था की वृद्धि व उसका इतिहास जानने के पश्चात ही वेद का ज्ञान प्राप्त होगा। मनुष्य या समाज का हित देखते हुए जो विधियाँ ससार मे विद्यमान हैं, उनमे विस्तार की दृष्टि से भारत मे स्थित यज्ञ सस्था के सदृश दूसरी कोई भी विधि प्रभावपूर्ण नही है। यज्ञसस्था से समाज का विकास हुआ तथा ज्ञान विषयक व समाज घटना विषयक लाभ भी हुआ। फिर भी ऋग्वेद कालीन यज्ञ सस्था पूर्णत्व न प्राप्त कर सकी। ऋग्वेद के अनेक मन्त्रो मे यज्ञीय पात्र यज्ञीय विहार, ऋत्विजो के नाम, शस्त्र, यज्ञीय हवि इत्यादि का उल्लेख होते हुए भी, किसी सम्पूर्ण यज्ञ का विधान उसमे नही मिलता। यजुर्वेद मे यज्ञसस्था का विस्तृत स्वरूप दिखाई देता है। इसमे छोटे-बडे यज्ञो का विवेचन है। यजुर्वेद सहिता मे ही ब्राह्मण ग्रन्थो का निर्माण हुआ। विभिन्न प्रकार की काल गणना के लिए भी विभिन्न यज्ञ निर्माण हुए। वर्ष के आरभ दिवस को विषुवदिन कहते थे। इस ब्राह्मण ग्रन्थ के अनुसार इस दिन सवत्सर सत्र आरम्भ करना चाहिए। इस दिन होने वाले यज्ञ को विषुवान कहते हैं। काल गणना को ध्यान मे रखते हुए ही अतिरात्र षडह, गवामयन आदि यज्ञ प्रचलित हुए। विभिन्न यज्ञो के अभ्यास द्वारा ही काल-गणना से सबधित बहुत सशोधन हुआ।

विशिष्ट वर्ग को ही यज्ञकर्म का अधिकार प्राप्त होने के कारण इस काल मे पुरोहित वर्ग अर्थात ब्राह्मणवर्ग का समाज पर आधिपत्य था। यज्ञो के विधानो की जटिलता का ज्ञान केवल ब्राह्मणो को था। जिस कारण तत्कालीन राजाओ ने भी ब्राह्मणवर्ग के प्रभुत्व को स्वीकार किया। किन्तु ब्राह्मणो मे भी मतभेद उत्पन्न हुआ। उन्होने यज्ञ के भिन्न भिन्न विधान आरम्भ किये फलस्वरूप यज्ञसस्था जटिल बन गई।

किसी समय यज्ञसस्था समाज का केन्द्र बिन्दु थी। यज्ञ के निमित्त से समाज एकत्रित होता था। यज्ञ समारभ मे उपस्थित विद्वानो मे शास्त्र की चर्चा चलती थी जिसमे अनेक बातो पर निर्णय लिया जाता था। यज्ञ मे एकत्रित हुए व्यक्तियो का पुराण कथा आदि के द्वारा धर्म का महत्व बताया जाता था। समाज के सुख के लिए और राष्ट्र कल्याण के लिए विभिन्न यज्ञ किए जाते थे। इस प्रकार यज्ञसस्था सर्वस्पर्शी हो जाने के कारण सामान्य जनता का भी श्रद्धा स्थान बन गई।

यज्ञसस्था के इतिहास का विचार करते समय तत्कालीन समाज की भौतिक उन्नति की कल्पनाओ का भी ज्ञान मिलता है। व्यक्तिगत सुख के लिए देवताओ के पास पशु पुत्र गृह धन अन्न आरोग्य आदि की याचना यज्ञ द्वारा की जाती थी। स्वर्ग शब्द अनेक बार प्रयुक्त हुआ है इसका अर्थ आत्यतिक सुख ऐसा किया है।

यन्न दुःखेन सम्भिन्न न च ग्रस्तमनन्तरम ।
अभिलाषापनीत यत तत सुख स्व पदास्पदम ।[1]

(अर्थ — जो दुःखमिश्रित नही है जो अन्त मे नाशवान नही है तथा जो स्वेच्छा से प्राप्त किया है वही सुख स्वरपद कहलाता है।)

व्यक्तिगत सुख के साथ ही समाज व राष्ट्र सुख का विचार भी यज्ञ द्वारा किया जाता है। वैदिक काल मे लोग व्यक्तिगत सुख के साथ समाज सुख भी किस प्रकार सोचते थे इसका वर्णन करते समय सस्कृति सार्थ पुस्तक मे श्री द० के० केलकर कहते है— वेद गृहस्थ जीवन सुचारु रूप से चलाने की कामना रखते

वाले हमार विजिगीषु, आक्रमणशील, अति उत्साही और उद्योगी पूवजा का साहित्य है। यज्ञ द्वारा देवता को सतुष्ट करके उनसे ऐहिक सुख की मांग किस प्रकार करना चाहिए, इसी उद्योग म वे व्यस्त रहते थे।'

वैदिक काल मे विभिन्न आचार और साहित्य एकत्रित करके यज्ञसस्था सवसामान्य करने का प्र किया गया। स्थानिक यज्ञ सम्प्रदाय को पूण विराम देकर सव सामान्य यज्ञपद्धति प्रचलित की गयी। ब्राह्म कालीन विस्तार प्राप्त यज्ञ सस्था का उपनिषद म तात्त्विक विचार किया गया। उपनिषद म अनक तर और विचारवत हुए। जिस कारण नवीन विचार प्रवाह आगे आये। इसी कारण बौद्ध धम का सवत्र प्र हुआ। परन्तु भगवान बुद्ध को भी समाज मे दृढमूल यज्ञ सस्था का विचार करना पडा। भगवान बुद्ध यज्ञ सबधी मत पर विचार करते समय श्री रा० गो० कोलगडेजी लिखते हैं—'भगवान बुद्ध की यज्ञ विष भावना आदरयुक्त है। उन्हे यज्ञ मान्य था, किन्तु उसम की जाने वाली हिंसा अमान्य थी। उन्होने सस्था के विरुद्ध आवाज नही उठाई, किन्तु हिंसा का विरोध किया। अहिंसात्मक यज्ञ उन्हे मान्य थ भिक्षुओ को नित्य भोजन देना, रहने के लिए विहारादि बनाना भी बुद्ध साहित्य म यज्ञकम कहलाता है।'

यज्ञसस्था का इतिहास देखने से ऐसा प्रतीत होता है कि इस यज्ञ सस्था के बाह्य स्वरूप कालान्तर से नवीनता आई। फिर भी उसके मूलभूत तत्त्वो का विचार नष्ट नही हुआ। यज्ञ सस्था बाह्य स्वरूप को महत्व प्राप्त होते ही समाज सुधारको ने लोगो को जागत करके मूलतत्त्व की ओर सम का लक्ष्य केन्द्रित करने का महान् काय भगवदगीता ने किया। यज्ञ न करने वाला ससार यात्रा भी सुचारु स नही कर सकता, ऐसा बताकर, 'द्रव्ययज्ञ से ज्ञानयज्ञ श्रेष्ठ है' ऐसा गीता द्वारा प्रतिपादित कि गया है।

देवताओ के सूक्तो द्वारा मन्त्र या नाम मन्त्र स अग्नि मे आहुति देना, यही यागो का स्वरूप है इसलिए इसे श्रौत या स्मात यज्ञ न कहकर, पौष्टिक अनुष्ठान कहना योग्य होगा।

यज्ञ के ऋत्विज

यज्ञ म काम करने वाला ऋत्विज कहलाता है। प्राचीनकाल मे यज्ञ का स्वरूप सीधा व सर था। इसलिए यज्ञ मे ऋत्विज की सख्या कम थी। ऋग्वेद मे एक ही ऋत्विज का उल्लेख है। यज्ञ प्रसंग वह सूक्त निर्माण करता था। परन्तु यज्ञ म अन्य ऋत्विजो का भी उल्लेख कही कही ऋग्वेद म पाया जा है, (ऋग्वेद १००-७१-११)। वे इस प्रकार है—

'ऋचा त्व पोषमास्ते पुपुष्वान गायत्र त्वो गायति शक्वरीषु।
ब्रह्मा त्वो वदति जातविद्या यज्ञस्य मात्रा वि मिमीत उ त्व ॥

(अथ ऋचाओ के विनियोग मे निष्णात एक ऋत्विज ऋचाओ का पाठ कर रहा है। दूसरा (उद्गाता शक्वरी छद की ऋचाओ पर गायत्र साम गा रहा है। ब्रह्मा यह ऋत्विज अथववेद क मन्त्र कह रहा है एक व्यक्ति यज्ञवेदिका मापन कर रहा है)

ब्राह्मण ग्रन्थ म बताए गए सोमयाग मे सोलह प्रमुख ऋत्विज थे। सदस्य सत्रहवाँ ऋत्विज हुआ इसके अतिरिक्त यज्ञ मे इनके सहायक व्यक्ति भी थे, उन्हे परिकर्मी, उपोद्गाता आदि कहते हैं। ऋत्विज की सख्या सोमयाग मे निश्चित रहती है। अपितु राजसूय, अश्वमेध आदि बडे यज्ञो म ऋत्विजो के अनेक समूह रहते हैं। स्मात यज्ञ म आचाय प्रमुख होता है। उनके अतिरिक्त ब्रह्मा, हवनकर्ता, जपकर्ता आदि ब्राह्मण होते हैं। यज्ञ के ऋत्विज ब्राह्मण ही होने चाहिए। इस सम्बन्ध म स्मृति मे कहा है— द्विज समानामात्विज्य न तु क्षत्रियवैश्ययो।' (अथ—ऋत्विज होने का अधिकार केवल ब्राह्मण को है, क्षत्रिय व वैश्य को नहीं।)

यज्ञ और अन्यशास्त्र

भारतीय संस्कृति का विचार यज्ञमूलक होने के कारण संस्कृति और सम्पूर्ण मानवी जीवन के अंग और उपांगों का सम्बन्ध यज्ञ प्रक्रिया से है। आध्यात्मिक शास्त्रों के समान ही भौतिकशास्त्र के भी मूलतत्त्व यज्ञ में मिलते हैं। आज के अत्याधुनिक वैज्ञानिक विचारों का मूलसूत्र भी यज्ञ द्वारा ही प्रगट हुआ है। इसलिए विभिन्न शास्त्रों के सम्बन्ध में यज्ञ के विषय में क्या कहा है, इसका विचार करना आवश्यक है।

यज्ञ और ज्योतिषशास्त्र

वेद द्वारा खगोल शास्त्र की निर्मिति हुई है। वेद में स्थित अनेक उल्लेखों का सूक्ष्म अध्ययन करके वेद के काल निर्णय पर प्रकाश डालने के लिए लोकमान्य तिलक आदि ने काफी लेखन किया। परन्तु यज्ञ के विधान बताने के लिए इनका उल्लेख होने के कारण, यज्ञ प्रक्रिया का ज्ञान होने के अतिरिक्त खगोल शास्त्र का ज्ञान नहीं हो सका। किसी यज्ञ का प्रारम्भ कैसा हो कब हो, यह ज्ञान वेद साहित्य में ज्योतिष-शास्त्र सम्बन्धी वाक्यों द्वारा प्राप्त होता है। इसलिए ज्योतिष शास्त्र को वेदांग ज्योतिष नामक ग्रन्थ में काल विधान शास्त्र कहा है। पिंड पितृयज्ञ, चातुर्मास्य सोमयाग, गवामयन आदि कालदर्शक शब्दों का प्रयोग किया है। कालगणना का विचार ऋग्वेद से लेकर सभी ग्रन्थों में मिलता है। चातुर्मास्य का विचार मैत्रायणी संहिता में मिलता है। पाँच वर्ष के समय को 'युग' कहते हैं। सौर काल गणना और चान्द्रकाल गणना का समन्वय करने के लिए ही यह प्रयत्न किया है।

यज्ञ और आयुर्वेद

वेदों में बताये अनेक यज्ञों के फल निरामयत्व हैं। चातुर्मास्य यज्ञ को गोपथ ब्राह्मण में भैषज्य यज्ञ कहते हैं (२ १-१०)।

भैषज्ययज्ञा वा एते। ऋतुसन्धिषु व्याधिर्जायते।
तस्माद् ऋतुसन्धिषु प्रयुज्यन्ते॥

(अर्थ—यह चातुर्मास्य यज्ञ भैषज्ययज्ञ है। ऋतु बदलने पर रोग उत्पन्न होते हैं। इसीलिए यज्ञ ऋतु के बदलते समय किये जाते हैं।)

रोग उत्पन्न होने पर मानव जीवन में असमाधान उत्पन्न होता है, उसे दूर करने के लिए अनेक यज्ञ किए जाते हैं। श्वेतकुष्ठ, यक्ष्मा ज्वर, कास आदि रोगों के नाम वैदिक साहित्य में मिलते हैं। रोगनिवारण का मुख्य भाग यज्ञ ही है। इन विशिष्ट यज्ञों में भिन्न भिन्न औषधियाँ प्रयोग में लाई हैं। यजुर्वेद में औषधियों को अम्ब कहते हैं। इस संबंध में यह मन्त्र दिया है—

शतं वो अम्ब धामानि सहस्रमुत वो रुहः
अधा शतक्रत्वो यूयमिमं मे अगदं कृत॥ (वाज० सं० १२/७६)

(अर्थ—हे औषधियो, तुम्हारे स्थान सैकड़ों हैं। हजारों स्थानों पर आप पैदा होते हैं। आप हमारे इस यज्ञ में सम्मिलित हो और हमें निरामय करें।)

औषधि और वनस्पति की बहुत सी जानकारी अथर्ववेद में मिलती है। उसी प्रकार अनेक रोगों का उल्लेख उसमें मिलता है। क्षुद्र देवता की अवकृपा से रोग होते हैं। इसलिए इन देवताओं को संतुष्ट करके उनको दूर जाने को बाध्य करने के लिए अनेक विधियाँ बताई हैं)।

वरुण जल देवता है। उसके क्रुद्ध होने पर जलोदर रोग होता है। रुद्र एक भीषण क्रूर देवता माना जाता है। रुद्र पशुओं को हानि पहुँचाता है, इसलिए उसे संतुष्ट करने के लिए ब्राह्मण ग्रन्थ में यज्ञ का विधान है।

अश्विनीकुमार भिषग्वर्य है। इसलिए रोगनिवारण के प्रीत्यर्थ इनके लिए यज्ञ किया जाता एक स्थान पर रुद्र को प्रथम वैद्य कहा है। (तै० स० ४-५-१ २) इस प्रकार आयुर्वेद के अभ्यास के यज्ञ का सम्यक ज्ञान होना आवश्यक है।

यज्ञ और आधुनिकशास्त्र

आधुनिक शास्त्रो म मुख्यत रसायन विज्ञान, गणित, वनस्पतिशास्त्र, प्राणिशास्त्र, वद्यक शि शास्त्र आदि का समावेश है। वे सभी शास्त्र अब बहुत प्रगति कर चुके हैं। इनके सबध म अनेक सशो हुए है, तथा नवीन प्रयोग किये जा रहे हैं। किन्तु वदिक साहित्य मे स्थित यज्ञ सस्था का अभ्यास करने यह ज्ञात होता है कि आज के भौतिक शास्त्र का उगम भी यज्ञ प्रक्रिया द्वारा ही हुआ है। यज्ञ म च नामक एक विधि बताई है, उसकी रचना का विचार शुल्ब सूत्रो म मिलता है। शुल्ब का अर्थ है रस्सी, इस सहायता से माप लेकर यज्ञ वेदी तयार की जाती है। इसके लिए 'चयन' की आकृतियो के सबध म रख गणितीयशास्त्र के अनेक सिद्धात बताये हैं। चयन के लिए ईंटो को बनाने की विधि भी शुल्बसूत्रो मिलती है।

यज्ञ म सोम, करीर, शमी आदि वृक्षो की समिधा व पत्त प्रयोग मे लाये जाते हैं। इस सबध वनस्पति की उत्पत्ति गुण धर्म आदि का ज्ञान यज्ञ विषयक साहित्य मे मिलता है।

यज्ञ मे पशु हिंसा की जाती है। इसलिए शल्य शास्त्र की जानकारी भी उपलब्ध हो सकती है पशु का विशसन करने के शास्त्र से लेकर भीतरी अवयवो का यथार्थ ज्ञान इनसे सबधित ग्रथो म मिलता है पशुओ मे बकरी सामान्य पशु है। इसकी शरीर रचना, मनुष्य की शरीर रचना के सदृश है। इसलि मनुष्य के शरीर के अतरग की जानकारी प्राप्त करने के लिए पशुयज्ञ का विधान वदिक साहित्य म किया है

कृषि और अनेक उद्योग धधो की जानकारी भी यज्ञो के निमित्त से प्राचीन साहित्य म मिलती है समाज की विभिन्न जाति और उप जातियो का समावेश किसी न किसी रूप म यज्ञ म किया जाता था।

यज्ञ में स्थित हिंसा व अहिंसा

ब्राह्मण ग्रथ की यज्ञ सस्था का विचार करते समय श्रौतयज्ञ मे स्थित पशुयाग का भी विचार करना चाहिए। भिन्न भिन्न देवताओ के लिए भिन्न भिन्न पशुओ की बलि देना चाहिए ऐसा वैदिक साहित्य का मत है। देवताओ के लिए किसी पशु की हिंसा करते समय, मनुष्य मायान्वित होकर अर्थ का अनर्थ करने का प्रयत्न करता है। परन्तु प्राचीनकाल मे सभी मासाहारी थे, अत ईश्वर को भी मास समर्पण करना निषिद्ध नहीं समझा जाता था। प्राचीन काल मे पशु ही द्रव्य माना जाता था।

सृष्टि मे एक पदार्थ के विनाश से दूसरा पदार्थ बनता है। सूक्ष्म बीज से वृक्ष बनता है। छोटे प्राणियो के विनाश से बडे प्राणियो का भरण पोषण होता है। 'जीवो जीवस्य जीवनम' यही ससार का न्याय है। इसी कारण यज्ञ मे देवता को पशु-समर्पण करते समय उस पशु के विनाश से उचित फलप्राप्ति होगी ऐसा माना जाता है। प्राणि नाशवान है। अत किसी बडे कार्य के लिए बलि देना श्रेष्ठ ही है। बलि मे दिया जाने वाला पशु यजकर्ता से पहले ही स्वर्गलोक प्राप्त करता है। इसीलिए यज्ञ मे पशु हिंसा उचित ही है। ऐसा विचार उस काल मे प्रचलित था।

यज्ञ विषयक साहित्य का अभ्यास करते समय 'अहिंसा' पर बार बार बल दिया गया है। ब्राह्मण ग्रन्थ के पशु यज्ञ म स्थित हिंसा का, ब्राह्मणकारो ने उदात्तीकरण किया। ब्राह्मणकाल म मासभक्षण सर्वमा य होते हुए भी, यज्ञ म प्रत्यक्ष बलि देने की क्रिया अप्रिय थी। इसलिए ब्राह्मणग्रन्थ म ऐसा समझाया गया है कि यज्ञ म हिंसा आवश्यक है वह अच्छी हेतु रखते हुए की जाती है। पशु की हिंसा न होकर उसका यज्ञ किया जा रहा है ऐसा ब्राह्मण ग्रन्थ म बताया है।

शास्त्रकारों ने भी इस तत्त्व का समर्थन किया है। मनुस्मृति के अनुसार मांसभक्षण निषिद्ध होकर भी यज्ञपूत मांसभक्षण करना सर्वथैव उचित है। हिंसा के संबंध में मनु का कहना है—

'यज्ञार्थं पशवः सृष्टाः स्वयमेव स्वयम्भुवा।
यज्ञश्च भूत्यै सर्वस्य तस्माद् यज्ञे वधोऽवधः ॥
(मनु ५ ३९)

(अर्थ : स्वयं ब्रह्मदेव ने यज्ञ के लिये ही पशु की उत्पत्ति की है। यज्ञ सबके कल्याण के लिये है। अतः यज्ञ की हिंसा को अहिंसा ही मानना चाहिए।)

पशु को मारने के पश्चात् उसे पुनः जीवन प्रदान करने के लिये प्राण अपान आदि को देवता समझकर उन्हें आहुति देना चाहिए। इसमें भी गूढ़ अर्थ से पशु को अमरत्व प्रदान किया है।

यज्ञकल्पना का तात्त्विक विचार जागृत होने पर पशुहिंसा के संबंध में विभिन्नमत प्रस्थापित किये गये। दूसरे के सुख के लिये आत्म समर्पण करना ही यज्ञ है ऐसा अर्थ लिया जाने लगा। केवल मनुष्यों का ही नहीं अपितु संपूर्ण प्राणिमात्र के सुख के विचार से जो कर्म किया जाय, वही श्रेष्ठ है। अतः पशु-हिंसा यज्ञ में उचित नहीं ऐसा विचार किया जाने लगा। शायद पशुहिंसा का प्रमाण बढ़ने के कारण ही हिंसा के प्रति लोगों में अनादरभाव उत्पन्न हुआ। हिंसा न करके भी परमेश्वर को प्रसन्न किया जा सकता है, ऐसा ग्रन्थकारों ने कहा है। यज्ञ की पशुहिंसा का तात्त्विक, व्यावहारिक और वैज्ञानिक अर्थ ध्यान में न रखते हुए, अहिंसा का तत्त्वज्ञान सामने आया। अहिंसा का तत्त्वज्ञान ब्राह्मणों को ज्ञात न था, ऐसा भी आलोचनाकारों ने कहा है। अहिंसा के महत्त्व का वर्णन करते समय यज्ञ की हिंसा के प्रति अनेक विद्वानों ने विरोध दर्शाया। महाभारत में अहिंसक यज्ञ का महत्त्व समझाते हुए कहा है—

'सर्व यज्ञेषु वा दानं सर्वतीर्थेषु चाप्लुतम्।
सर्वदानफलं चैव नैतत् तुल्यमहिंसया ॥
अहिंस्रस्य तपोऽक्षय्यमहिंस्रो यजते सदा ॥

(अर्थ : सब यज्ञों में किये गये दान, तीर्थों में स्नान या सब प्रकार के दान से जो फलप्राप्ति होती है वह अहिंसा की तुलना में नगण्य है। अहिंसा का तप चिरंतन है। अतः हिंसारहित यज्ञ करना श्रेष्ठ है।)

यज्ञों में पशुओं की हिंसा बड़े पैमाने पर होने लगी। उसे विरोध करने के उद्देश्य से जैन और बौद्ध धर्म के प्रवर्तकों ने प्रथम अहिंसा का तत्त्वज्ञान लोगों के सामने प्रस्तुत किया। वैष्णव सम्प्रदाय ने भी यज्ञ में हिंसा का विरोध किया। उन्होंने वैदिक साहित्य के विचार मान्य किये। इसलिए उन्होंने प्रत्यक्ष पशु की हिंसा न करके आटे का पशु बनाकर उसका हवन करने की विधि प्रचार में लाई। भगवद्गीता में तत्त्व-ज्ञान पर अधिष्ठित भागवत संप्रदाय के प्रारंभ होने पर हिंसा सहित यज्ञ भी लोप पाने लगा। इस हिंसा और अहिंसा के विचारों के कारण यज्ञसंस्था समाज में अप्रिय होने लगी। अतः यज्ञसंस्था के कर्मकांडों की ओर ध्यान न देकर उसके मूलभूत तत्त्वों के विचार समाज के सम्मुख प्रगट करने का कार्य प्राचीन विद्वानों ने आरम्भ किया। कुछ विद्वानों ने यह भी कहा कि वैदिक साहित्य में पशु हिंसा का कहीं उल्लेख भी नहीं है। परन्तु वैदिक साहित्य का अभ्यास करने वाले इस बात का कदापि मान्य नहीं करेंगे। आज भी वेदों में बताया यज्ञ उचित है या नहीं, पशुहिंसा करना चाहिए या नहीं, इस संबंध में मतभेद हैं। फिर भी अति प्राचीन काल में यज्ञ में पशुहिंसा रूढ़ थी। आज हिंसा असमान्य होने के कारण पशुयज्ञ में अनेक परिवर्तन बताये जाते हैं किन्तु वेदवाक्यों पर यह अन्याय है। जिन्हें वेद प्रतिपादित यज्ञ असंभव है, उनके लिए स्मृतियों में यज्ञयाग और व्रत बताये हैं।

यज्ञ और लौकिक आचार

किसी समय यज्ञ ही समाज की संस्कृति का केन्द्र बिन्दु था। यज्ञ की अनेक प्रक्रियाओं का संबंध नित्य प्रति व्यवहार से था। परन्तु कालान्तर में यज्ञ एक विशिष्ट समाज तक ही सीमित हो गया। जन सामान्य के नित्य व्यवहार में परिवर्तन हुए। अतः उनका धार्मिक आचारों में समावेश करना आवश्यक हो गया। इसलिए यज्ञ के लिए समपर्क, वेद प्रामाण्य नए आचार धर्म बताए गए। यह कार्य मुख्यतः स्मृति और पुराणों ने किया। पुराणों में वर्णित व्रत, यज्ञयाग और शिष्टाचार में भी वैदिक यज्ञ के मूलतत्त्व किस प्रकार गुप्त रूप से संभाले गए हैं, यह देखना अत्यन्त मनोरंजक होगा।

यज्ञ अग्नि पर होने वाली क्रिया है। पीपल के पेड़ में अग्नि का वास है। इसलिए पीपल की लकड़ी से मंथन द्वारा अग्नि उत्पन्न की जाती है। पीपल में अग्नि की उपस्थिति की भावना के कारण ही अश्वत्थ-व्रत, अश्वत्थोद्यापन आदि व्रत बताए हैं।

यात्रा में अग्नि प्रत्यक्ष रूप से रखना असंभव है। इसलिए यज्ञकर्ता को अग्नि पर हाथ उष्ण करके अपने मुँह के पास रखकर मंत्र पढ़कर श्वास अन्दर लेना चाहिए। इस कृत्य से अग्नि यज्ञकर्ता के अन्दर प्रविष्ट होता है। इस क्रिया को आत्मसमारोपण कहते हैं। पूजा के पश्चात आरती की दीपज्योति पर हाथ फेरकर मुँह के पास ले जाना, फिर श्वास खींचना, यह सामान्य रूढ़ि आत्मसमारोपण का ही प्रकार है। विजयी होने पर जुलूस निकालना, सामयाग में घी पर हाथ रखकर शपथविधि करना आदि अनेक प्रक्रियाएँ यज्ञ में बताई गई हैं। इनका समाज जीवन और लोकाचार से निकट का संबंध है।

स्मृति में वेद का आधार मानकर अनेक सर्वसाधारण यज्ञयाग बताए हैं। विष्णुयाग, ग्रहयाग, गणेशयाग, चंडीयाग ये अनेक नाम हैं। इनका प्रचार किया गया, जिसके फलस्वरूप यज्ञ के मूलतत्त्व ध्यान में रखकर आचार धर्म किया जाने लगा। नवान्न का भोग, यज्ञकर्म के बदले स्तोत्रपाठ, अग्नि को आहुति न देकर अग्नि स्वरूप अतिथि का सत्कार आदि बातों का समावेश लौकिक आचार में हुआ। इसी के परिणामस्वरूप धार्मिक अनुष्ठान हमारे समाज में अभी भी अस्तित्व में हैं।

यज्ञकल्पना का प्रभाव भारतीय संस्कृति पर अति प्राचीनकाल से ही है। आधुनिक युग में यज्ञ सर्वस्व का केन्द्र बिन्दु नहीं है, फिर भी प्रत्येक क्रिया में यज्ञ के मूलतत्त्व का दर्शन होता है। प्रत्येक कर्म यज्ञ ही है। पूज्य विनोबा भावे जी ने भी यज्ञ का आधार लेकर ही भूदानयज्ञ, श्रमदानयज्ञ, जीवनयज्ञ आदि यज्ञों का विधान समाज के सम्मुख रखा। यज्ञ शब्द के अर्थ में हुए परिवर्तन, यज्ञ संस्था आदि का अभ्यास करके ही इन बातों का महत्त्व प्रमाणित हो सकता है। परन्तु यज्ञ केवल एक विचार न होकर एक कर्म है, एक मार्ग है, ऐसा ध्यान में रखना आवश्यक है। यथायोग्य इस मार्ग का अवलंबन करना चाहिए। विशिष्ट एक यज्ञ ही श्रेष्ठ है ऐसा दुराग्रह करने की आवश्यकता नहीं। अपना धर्म वेद, स्मृति, पुराण इस क्रम से चला आ रहा है। इन्हीं ग्रन्थों के बताये अनुसार यज्ञ करना उचित है। यज्ञकर्म श्रद्धा पर आधारित है, उसी से फलप्राप्ति होती है।

यज्ञों के प्रकार

वेद और श्रुति को मानने वाले वैदिक ग्रन्थ के यज्ञ श्रौतयज्ञ कहलाते हैं। इनका सम्पूर्ण विवरण श्रौतसूत्र में मिलता है। श्रुति में न मिलने वाले, परन्तु वेद अविरोधी कर्मों के यज्ञ का विधान सूत्रकारों ने किया है, उन्हें गृह्यकर्म या गृह्ययज्ञ कहते हैं। मनु याज्ञवल्क्य आदि स्मृतिकारों ने भी ऐसे कर्म का विवेचन किया है। इस कारण उन्हें स्मार्त यज्ञ भी कहते हैं। श्रौत यज्ञ और स्मार्त यज्ञ के तीन प्रकार हैं—

(१) नित्य
(२) नैमित्तिक

(३) काम्य।

(१) नित्य— जो यज्ञ नित्य किये जाते हैं, उनके करने से फलप्राप्ति नहीं होती, परन्तु न करने से दोष उत्पन्न होता है, उन्हें नित्य यज्ञ कहते हैं। जसे अग्निहोत्र, दर्शपूर्णमास, सध्या, वश्वदेव आदि।

(२) नमित्तिक— किसी निमित्त से यज्ञ करना नमित्तिक यज्ञ है। इनसे कोई विशेष फलप्राप्ति नहीं होती, किन्तु उस निमित्त से होने वाला दुःख दूर होता है। उदाहरणार्थ नई फसल का पहले ईश्वर को भोग लगाकर उपयोग करना, घर जलने से या चोरी होने से, होनेवाले बुरे परिणाम को कम करना, आदि के लिए यज्ञ किये जाते हैं।

(३) काम्य— किसी विशिष्ट इच्छा से किया गया यज्ञ काम्य यज्ञ कहलाता है। पुत्रप्राप्ति, वर्षा, शत्रु का नाश, रोगनिवारण, ऐश्वर्यप्राप्ति आदि के लिए विभिन्न यज्ञ किये जाते हैं। वे काम्य यज्ञ के अंतर्गत आते हैं।

यज्ञ के वर्गीकरण का एक और प्रकार है—

(१) प्रकृति
(२) विकृति
(३) उभयस्वरूप
(४) अनुभयस्वरूप।

(१) प्रकृति— कुछ यज्ञों को प्रकृति याग कहते हैं। अन्य यागों में स्थित सभी मुख्य कर्मों के विधान उन यागों के साथ साथ किये जाते हैं। उदाहरणार्थ दर्शपूर्णमास। 'इष्टि' शब्द द्वारा उल्लेख किये गये सभी यज्ञों की दर्शपूर्णमास प्रकृति है। अर्थात् ये यज्ञ दर्शपूर्णमास की तरह किये जाते हैं।

(२) विकृति— मूल प्रकृति यज्ञ की तरह जिनके विधान हैं, परन्तु जिसमें प्रधान देवता, प्रधान हवि तथा कोई कर्म अपनी अलग विशेषता रखता है, उसे विकृति यज्ञ कहते हैं। जैसे पुत्रकामेष्टि, कारीरिष्टि आदि।

(३) उभयस्वरूप— कुछ यज्ञ प्रकृति विकृति स्वरूप होते हैं। अर्थात उसके कुछ अंग प्रकृति याग की तरह और कुछ नवीन होते हैं उनका दूसरे कर्म में उपयोग होता है। जैसे अग्निष्टोमीयपशुयाग।

(४) अनुभयस्वरूप— कुछ यज्ञ न तो प्रकृतियाग ही होते हैं न ही विकृति याग होते हैं। इन्हें अपूर्व कर्म कहते हैं। चातुर्मास्य में गृहमेधीय नामक 'इष्टि' का इसमें समावेश है।

यज्ञों के अनेक विध प्रकारों का विवेचन करते समय श्रौतयज्ञ का सम्पूर्ण विवरण प्राप्त हुआ। श्रौतयज्ञों में से कुछ यज्ञों का समावेश संस्कारों में किया गया है। पन्द्रहवाँ विवाह संस्कार होने के पश्चात् अग्निहोत्र व्रत को स्वीकार करके वेदप्रतिपादित यज्ञ करना चाहिए। अर्थात् श्रौतयज्ञ करने के लिये अग्न्याधान करना आवश्यक है।

श्रौतयज्ञ के अधिकारी के संबंध में तीन बातों का उल्लेख है—

१) जिसने अध्ययनपूर्वक विद्यार्जन किया है।
२) जिसने आधानपूर्वक अग्नि की स्थापना की है।
३) जो आरोग्यसम्पन्न है जिसमें यज्ञ करने का सामर्थ्य है। ऐसा व्यक्ति ही श्रौतयज्ञ करने का अधिकारी है।

संस्कार के लिए जो यज्ञ किये जाते हैं उनके दो वर्ग किये जाते हैं—

(१) हविसंस्था (२) सोमसंस्था।

आज्य पुरोडाश चरु, पशु आदि हविर्द्रव्यों की सहायता से व्यक्ति यज्ञ करते हैं उनका हविसंस्था में समावेश होता है। ऐसी सात हविसंस्थाएँ तथा सात सोम संस्थाएँ हैं।

(१) आधान— व्यक्ति को विधिपूर्वक अग्नि की स्थापना करनी चाहिए। विवाह पश्चात नित्यउपासना करने की अग्नि को औपासनाग्नि कहते हैं। इसमें गार्हपत्य, दक्षिणाग्नि व आहवनीय, तीन अग्नियो की स्थापना करते हैं। सभ्य और आवसथ्य नामक अग्निया को भी आहवनीय के पास स्थापित करते हैं।

(२) अग्निहोत्र— आहिताग्नि से प्रात काल और सायकाल करने वाले होम को अग्निहोत्र कहते हैं। अग्निहोत्र एक व्रत है अत उसे आहिताग्नि ने आजन्म करना चाहिए।

(३) दशपूणमास— प्रत्येक मास की पूर्णिमा और अमावस्या को प्रारभ करके, दूसरे दिन होने वाले याग को दशपूणमास कहते हैं। पूर्णिमा के दिन होने वाले याग को पूणमासयाग और अमावस्या के दिन होने वाल याग को दशयाग कहते है।

(४) आग्रयणेष्टि— नवीन फसल तैयार होने पर उसका उपयोग करने से पहले यह इष्टि करते हैं।

(५) चातुर्मास्य— फाल्गुनमास की पूर्णिमा को प्रारभ करके प्रत्येक चार महीने के उपरान्त किया जाने वाला याग।

(६) पशुबन्ध— छ मास बाद जब अयन बदलता है, तब यह याग करते हैं। इसम मुख्यत पशुतत्र होता है। पशु का उपाकरण, यूप को बाँधना, प्रोक्षण आदि सस्कार इसमे करना चाहिए। इस याग मे वपायाग, पशुपुरोडाशयाग व अगयाग प्रमुख विधियाँ हैं।

(७) सौत्रामणी— इस याग म तीन पशुओ का याग होता है, इसमे छुरी तैयार करने के सभी विधान हैं। सूत्रामन इन्द्र इस यज्ञ का प्रधान देवता है।

सात सोमसस्थाओ मे मुख्यत सोम का हवन होता है। इसमे विभिन्न साम गाए जाते हैं। साम के विशिष्ट गायन को स्तोत्र कहते हैं, जिनके विशिष्ट नाम हैं। जिस स्तोत्र को गाकर सोमयाग की समाप्ति होती है उस स्तोत्र के नाम द्वारा उस सोमयाग का उल्लेख किया जाता है। यज्ञ समाप्त करने की विधि को सस्था कहते हैं। इसलिए सोमसस्था म स्थित यज्ञ के नाम स्तोत्र पर आधारित हैं। इन सामसस्था की जानकारी यहाँ दी है।

(अ) अग्निष्टोम— अग्निष्टोम नामक स्तोत्र गाकर यह याग समाप्त होता है। इस यज्ञ मे बारह स्तोत्र गाए जाते हैं। इसे ज्योतिष्टोम नाम दिया गया है। यह प्रथम सोमयाग है तथा सभी सोमयागो का प्रकृति याग है। इस यज्ञ मे कुछ इष्टि, पशुयाग और सोमयाग, ये भाग होते हैं।

(ब) अत्यग्निष्टोम—अग्निष्टोम सोमयाग की तरह ही 'षोडशी' स्तोत्र गाकर इस यज्ञ की समाप्ति होती है। इस यज्ञ मे तेरह स्तोत्र गाए जाते हैं। क्षत्रियो को केवल अग्निष्टोम ही न करके अत्यग्निष्टोम करना चाहिए। इस सोमयाग के सभी विधान अग्निष्टोम की तरह ही होते हैं।

(क) उक्थ्य— प्रथम सोमयाग की तरह ही बारह स्तोत्र कहकर उक्थ्य नामक तीन स्तोत्र गाए जाते हैं। तत्पश्चात् यज्ञ की समाप्ति होती है। अग्नि और इन्द्राग्नि इन देवताओ के लिए इस यज्ञ मे पशुयाग निहित है। यह एक प्रकृतियाग भी कुछ सूत्रकारो द्वारा माना गया है।

(ड) षोडशी—उक्थ्य स्तोत्र गाने के पश्चात् षोडशी स्तोत्र गाए जाते हैं। फिर यज्ञ की समाप्ति होती है, इसीलिए इसे षोडशी कहते हैं। षोडशी नामक ग्रहपात्र मे सोम रखकर उसका हवन किया जाता है। इसमे इन्द्र देवता के लिए पृथक पशु बलि बताया है। इसके सभी विधान उक्थ्य याग की तरह हैं। यह वाजपेय का प्रकृति याग है।

(ई) वाजपेय— षोडशी की तरह ही इसमे स्तोत्रगान के पश्चात् वाजपेय नामक स्तोत्र गाया जाता है। इसमे सत्रह सख्या का विशेष महत्व है। उदाहरणार्थ सत्रह अरत्नी लबा यूप, सत्रह पशु आदि।

(उ) अतिरात्र— षोडशी की तरह स्तोत्र गाने के पश्चात चार स्तोत्रो के तीन पर्याय गाये जाते हैं। इन्हे रात्रि पर्याय कहते हैं। इनका गान समय रात्रि है।

(ऊ) आप्तोर्याम— अतिरात्र याग की तरह ही सब विधि पूर्ण होने के पश्चात चार स्तोत्रो का एक पर्याय गाया जाता है। इसे अतिरिक्त पर्याय कहते हैं। याग का अनुष्ठान दो दिन का होकर भी एक ही दिन म समाप्त होनेवाला यज्ञ है। यह याग सोमसंस्था के अतर्गत होने या न होने के बारे मे मतभेद हैं।

विभिन्न कामनाओ को पूर्ण करने के लिए ताड्य ब्राह्मण म कई सोमयाग हैं। इन सोमयागो का स्वरूप सामान्यत एक ही है। इसका वर्गीकरण इस प्रकार है—

(१) एकाह— एक दिन मे जो अनुष्ठान पूर्ण होता है, उसे एकाह सोमयाग कहते हैं। मुख्य दिवस को सुत्याह कहते हैं। तीन बार सोम सबधी विधियाँ की जाती है। सोम कूटना, उसका रस निकालना, छानना आदि विधियाँ हैं। इन विधियो को प्रात सवन, माध्यदिनसवन तृतीय सवन कहते हैं।

(२) अहीन— एक स अधिक दिन चलने वाले सोमयाग को अहीन कहते हैं। इस यज्ञ मे 'सुत्याह' दो से बारह तक रहते हैं। 'सुत्याह' का अर्थ सवनदिवस है।

(३) सत्र— बारह दिन से अधिक चलने वाले यज्ञ को सत्र कहते हैं। सत्र मे अनेक वस्तुओ का समावेश होता है। कई सत्र एक वर्ष स अधिक चलते हैं वे हैं— कुण्डपायनामयन गवामयन आदि।

इसके अतिरिक्त राजसूय यज्ञ, अश्वमेध यज्ञ आदि बडे यज्ञ भी होते हैं। इसमे अनेक इष्टि, अनेक पशुयाग और सोमयाग होते हैं। राजा ही इन यज्ञो को करते हैं। यज्ञकर्ता का विभिन्न पदार्थों से अभिषेक करते हैं।

श्रौतयज्ञ की भाँति स्मार्त और गृह्य यज्ञ भी प्रसिद्ध हैं। गृहपति के द्वारा किये जाने वाले यज्ञो मे पचमहायज्ञ महत्वपूर्ण हैं। देवयज्ञ, पितृयज्ञ भूतयज्ञ मनुष्ययज्ञ और ब्रह्मयज्ञ, ये पाच यज्ञ होते है। गृहपति का नित्य गृह्याग्नि अथवा औपासनाग्नि धारण करके उसपर स्वत के और सतान के सस्कार करना चाहिए। नित्यहोम, स्थालीपाक, नवान्नहोम आदि नित्ययज्ञ हैं।

किसी व्यक्ति अथवा समाज सुख के लिये विष्णुयाग, चडीयाग, दत्तयाग ऐसे अनेक यज्ञ रूढ हैं।

यज्ञीय पात्र और उपकरण

यज्ञ के प्रकार अनेक होने के कारण प्रयोग मे आनेवाले पात्रो म भी विविधता है। श्रौतयज्ञ मे मुख्यत काष्ठ के पात्रो का उपयोग किया जाता है। कुछ पात्र मिट्टी के भी होते हैं। कुछ पात्रो का यहाँ वर्णन दिया जाता है।

स्रुव— अगूठे के आकार की गोलमुख वाली लबे डडे वाली बडी चम्मच।

अग्निहोत्र हवणी—प्रतिदिन होम करने के लिये उपयोगी स्रुचि, इसका मुख चौडा गोल होता है। इसकी चोच हस की चोच की सदृश रहती है। डडी एक अरत्नी लबी होती है। प्रोक्षण का जल इसमे सिद्ध करते हैं।

स्फ्य— तलवार के समान लकडी का पात्र होता है। ऋत्विज स्फ्य को हाथ मे रखकर यज्ञ का सरक्षण करता है।

कपाल— यह दो अगुल लम्बा, चौडा व ऊचा एक खपरल का टुकडा होता है। ऐसे अनेक टुकडे एकत्रित करके उसपर पुरोडाश नामक हवि सेंकते हैं।

शूर्प— चावल साफ करने के काम आता है। यह घास का बना होता है।

कृष्णाजिन— हिरण का चमडा। इसपर हविद्रव्य कूटते है।

शमी— डेढ हाथ लबी, खर नामक पेड की डडी। यज्ञवेदि मापन के काम आती है।

जुहू— पीपल के पेड की स्रुचि, आहुति देने के काम आती है।
ध्रुवा— यह स्रुचि प्राय घी से भरकर रखते हैं।
मेक्षण— करछुली के सदृश एक लकडी का पात्र।
प्रणीता— अभिमन्त्रित जल रखने के लिए एक पात्र होता है।
इडापात्र— हवि शेष एक पात्र म लेकर उस पर इडा नामक देवता का आवाहन करते हैं।
स्थाली— यज्ञ म विभिन्न स्थालियो को प्रयोग म लाते हैं। इनके विभिन्न नाम होते हैं— आग्रयणस्थाली, व्रतस्थाली आदि।
यूप— यज्ञीय पशु को बाँधने का स्थान। यह चौकोण या अष्टकोण आकृति का होता है।
स्वधिति— तेज चाकू होता है जिससे पशु का अग काटते हैं।
कृष्णविषाणा— हिरन के सीग। दीक्षा लेनेवाले को स्वय के अग को स्वच्छ करने के प्रयोग म लाना चाहिए।
दीक्षित दड— दीक्षा लेते समय हाथ मे धारण करना चाहिए।
आसदी— एक पीढा होता है। इस पर राजा के यज्ञीय पात्र रखे जाते हैं। यह राजा का आसन भी है।
महावीर— प्रवर्ग्य नामक विधि मे घर्म नामक हवि को तैयार करनेवाले पात्र को महावीर कहते हैं।
उपयमन— उष्ण महावीर रखने के लिये बडे आकार की स्रुचि।
पूतभृत—छाना हुआ रस रखने के लिए एक पात्र।
द्रोणकलश— छाना हुआ रस भरते हैं। नौका सदृश आकार होता है।
चमस— सोमरस प्राशन करने के लिये इसका उपयोग किया जाता है। इसके विभिन्न नाम हैं जैसे होतृचमस, उदगातृचमस आदि।
दर्वी— यह एक बडी चम्मच है। घी या अन्य द्रव पदार्थ की आहुति इस दर्वी से देते हैं।

इस प्रकार कई पात्र होते हैं। यज्ञ सामग्री पहले से ही तैयार रखना चाहिए। इन पात्रों को बनाने मे अनेक व्यक्तियो की सहायता ली जाती है। यज्ञ प्रारभ करने से पहले जो सामग्री तयार करते हैं उसे 'सभार' कहते हैं। श्रौतयज्ञ बहुत दिन चलता है, अत उसमे भाग लेनेवाले ऋषियो को नित्य भोजन देना चाहिए। यज्ञ मे सहायता करने वालो को भी यज्ञ का पुण्य प्राप्त होता है। भारतीय सस्कृति म यज्ञ का अत्यधिक महत्व है।

अनुवाद श्रीमती शोभा देशपांडे

Bṛhadaranyaka : The Truly Beloved

Dr K Satchidananda Murty

A

In this paper I propose to discuss the hermeneutic of two passages in the *Bṛhadāraṇyaka*, the greatest among the Upaniṣads from the point of view of both profundity of thought as well as size The first passage runs thus

Text

Tad etat preyah putrāt, preyo vittāt preyo'nyasmāt sarvasmāt antaratarām yad avam atmā Sa yo nyam ātmanaḥ priyam bruvānam brūyat, priyam rotsyatiti, iśvaro ha tathaiva syāt Ātmānameva priyam upāsīta sa ya ātmānam eva priyam upāste na hāsya priyam pramāyukam bhavati,' (I 4 8)

Translation

Hume's translation which may be expected to be philological and literal and not committed to one of the Vedāntic schools, is as follows

That self is dearer than a son, is dearer than wealth, is dearer than all else, since this self is nearer If of one who speaks of anything else than the self as dear, one should say He will lose what he holds dear he should indeed be likely to do so One should reverence the self alone as dear what he holds dear verily, is not perishable (p 83)

Interpretations

I Sankara explained this passage thus The reality that is the self (ātmatattva) is dearer than all things like gold, gems son etc which are well established as dear in the world Ātmatattva is dearer and not the life force (prāṇa) etc because it is the innermost The conglomeration of body sense organs life force etc is inner than son wealth etc which are external that is, it is very close to the self But ātmatattva is more interior than that This self is the most dear in comparison with all worldly things which are dear So abandoning other dharmas by every effort this most dear thing should be obtained If both the self and the not self are dear and if one of them cannot be obtained without leaving the other why should one of them be chosen exclusively ? Not self of any sort cannot be considered as dearer than the self because it will perish So leaving all other things which are dear one should meditate only on the self which is dear This means knowing that only the self and nothing else is dear and concluding that all worldly things though dear are really not dear, one must constantly entertain only that thought What is dear to such a person is imperishable Why ? For the knower of the self there is nothing else which is dear or not dear , so

this is just a restatement of an eternal fact Alternatively, this (Śankara concludes) may be taken— (i) as praise for the choice of the self as dear, or (ii) as a declaration of the fruit of holding the self alone as dear for the benefit of one who does not know the self perfectly (pp 236 239)

II Rangarāmānuja explains the passage in the following way God, the Supreme Self, is the innermost reality dwelling within every self, he is the most important He is very much dearer than sons, friends etc, who are dear To anyone who says that there is something dearer than the Supreme Self, it may be pointed out that the Lord will bring to an end what is dear to such a person, for so will it happen. For this reason one must worship the surpassingly dear Supreme Self alone, and what is dear to such a person is imperishable It can be seen from the "Ānandavallī" (*Taittiriya Upaniṣad*), says Rangarāmānuja, that the Supreme Self is the most dear because of th unexcelled bliss in the enjoyment of it (pp 62 63)

III Ānandatīrtha in his bhāsya on these verses states that Bhagavān Viṣṇu is by his very nature dearer than son, wealth, oneself and everything else It is he who has made even the self dear, if he were to be the author of anything unpleasant even the self would not become dear If he is dear everything becomes dear so he is the only dear As he is the Lord who has attained whatever has to be attained, or who is a close and reliable one (āpta), he is indicated by the word ātman He who says that one s self etc, is dearer than Viṣṇu is a wicked person and a Vaiṣṇava should tell him that thereby he destroys what is dear to himself, and that will come to pass So, if one always worships Viṣṇu as really the most dear of all and to all, what is dear to such a person will never be non eternal and his affection will be perennial So the unborn Viṣṇu the most dear, if always worshipped, will, says Ānandatīrtha always bestows what is pleasant and affectionate on the worshipper (pp 257 8)

Comments

What are we to make of the text and its different interpretations? The text is a mystico metaphysical utterance dating back to the pre Buddhistic period No one can today present an interpretation of it which is more authentic than those of the Vedāntic acāryas who, by virtue of their moral and intellectual equipment, spiritual attainment and the traditions they inherited, were eminently fitted to the task So I will only offer some comments without venturing to adjudicate which of these interpretations truly brings out the purport of the passage This passage immediately follows one (I 4 7) which states that the self which is to be meditated upon is to be conceived as that in which all things become one, that it is the trace (padanīya) of all this, and that by it one knows all this This passage suggests that the self which is the theme of the teaching here is the Supreme Self It is the most interior essence in everyone As such the text seems to suggest it ought to be what is most dear to everyone Whoever is able to consider it as what is most dear to himself and is able to meditate on it thus and is devoted to it is naturally in love with what is imperishable and not what is perishable The text gives the reasons why it ought to be the most dear It is what is most interior to everyone, it is immortal and so one who loves it will never lose the object of his love it is always blissful, it is what makes anything dear to one and

whoever loves it will love everything The passage appears to indicate that as the highest value and the absolute reality indwelling in everyone, the Supreme Self ought to be what is most dear to everyone Only he who loves it loves what is eternal

B

The second passage runs thus

Text

'Na vā are patyuh Kāmāya patih priyo bhavati ātmanas tu kāmāya patih priyo bhavati na vā are sarvasya kāmaya sarvam priyam bhavati ātmanas tu kāmāya sarvam priyam bhavati (II 4 5)

Translation

Hume s translation is as follows

'Lo verily not for love of the husband is a husband dear but for love of the Soul (Ātman) a husband is dear Lo verily, not for love of all is all dear, but for love of the Soul all is dear ' (p 98)

Interpretations

I Śankara explained this passage thus Dispassion (vairāgya) is the means of immortality With a desire to teach about it, Yājñavalkya is attempting to generate dispassion towards wife husband sons etc so that it may lead to renunciation It is well known in the world that a husband is not loved by his wife for his sake, but for the sake of herself so too a wife is not loved by her husband for her sake, but for the sake of himself Similarly anyone or anything is coveted or loved not for the sake of that person or thing, but for the sake of the self It is for fulfilling one's own end (prayojana) that anything becomes dear or an object of love So, as is well known (writes Sankara) the one and only thing dear is the self This scriptural passage is in fact a commentary on the earlier passage discussed above Pleasure and fulfilment are primarily to be found in the self alone, they are secondarily to be found in others through these latter becoming the instruments of self fulfilment and self pleasure Therefore, Śankara goes on to say the Upanisad teaches that the self should be seen and before that heard of from the teacher and the scripture, then logically reflected upon, and steadfastly meditated upon When the self is thus (i) heard of, (ii) reflected on and (iii) meditated upon it is seen When these three are combined, then the perfect vision of the unity of Brahman becomes accomplished Finally as this Upanisadic passage ends by stating that by the seeing, hearing thinking and understanding of the self, all this is known, Śankara points out this is intended for destroying the object of the notion based on nescience The system of castes and stations (varnāśrama) for the purpose of apportioning various duties with all the related actions, their factors and fruits, is the result of the notion superimposed on the self by nescience like the snake notion on the rope in a rope snake illusion (pp 549 551)

Vidyaranya

On Śankara's bhāsya on the *Brhadāranyaka* Sureśvara has written a Vārtika and Vidyaranya summarised it in his Vārtika Sāra On this, as elaborated by

Mm H K Dvivedi, the following elucidation of Advaitic thought is based Vidyaranya introduces the discussion on this thus "Śuddhyāṅkuritamaitkāgryam vivekenabhivardha yet, priyāpriyavivekoto maitreyyā upadiśyate' (— "Through purity concentration sprouts up in the mind, and that must be developed by discrimination (viveka) So Maitreyi was taught the discrimination between what is dear and what is not') Objects of enjoyment like husband, wife, etc as well as the self which is the enjoyer are both loved Among them which is loved primarily and which secondarily? This must be considered Following Dvivedi, what Vidyāranya means may be explained as follows Things which are dear or are loved are of two sorts, viz, the self the enjoyer, which is primarily dear and loved, and the enjoyed which is secondarily so Objects like words etc, are intrinsically neither dear nor not dear The words of one who is affectionate are dear, while those of one who hates are not All things which are not self are causes of delusion for the self, so they are to be called not dear But they are also causes of happiness for the self so they are also to be called dear For example, as wife etc, have beginning and end, they cause unhappiness to the self, but they are also causes of happiness to the self for some time, so they are both dear and agreeable as well as not so On the other hand as the self is never experienced as not dear to itself, it is primarily and intrinsically dear But wife etc, are at times dear and agreeable and at times not so, so they are both dear and not dear If things which are not self like wife etc are primarily and intrinsically not dear and not lovable how can they become dear and lovable even for the sake of the self? For, it is not possible to have in a thing the notion and experience of another thing, what is a pot for Devadatta cannot be a cloth for Maitra To such an objection, it can be replied that a boy who is pure and brilliant may be metaphorically referred to as fire, and there are figurative usages like "Fire is studying a scriptural section (agniranuvākamadhite) referring to a boy studying a scriptural section Similarly the word "dear (or 'beloved) is used in a secondary or figurative way in the case of things like wife etc which are not self

Vidyāranya says that unconditioned love is experienced only in the case of the self of every being for every being desires 'I must be for ever, there must not be a time when I would not be ' There is no happiness in this world which does not end in unhappiness, whatever causes happiness does also cause unhappiness as long as it is not obtained when it is separated and when it is destroyed So abandoning completely the pleasures of all sense objects one must resort to absolute self happiness (atma sukha) only i e, withdrawing our love for worldly happiness of every kind which is bound to culminate in unhappiness one must develop love only for the self which is of the nature of unsurpassed happiness

Some people maintain that love for enjoyable things arises because of their very nature and is not conditioned by the self For example from the mere knowledge that garlands etc are enjoyable a natural liking for them arises in the enjoyers This view according to Vidyāranya is not correct because in addition to not liking the objects of enjoyment of one s enemies one is made unhappy by them If the liking for objects of enjoyment is intrinsic those enjoyed by one s enemies also must be liked As that does

not happen the liking or love for objects of enjoyment is conditioned by the self In a hot iron ball the heat etc, which belong to fire appear to belong to the metal, even so wife etc due to their relationship with the self chracterised by love, appear to be beloved but they are not beloved in themselves In other words, agreeableness endearingness pleasure or delight, liking or love (priti) does not really and intrinsically belong to anything other than the self, it is endearingness or love conditioned by the self (ātmaupadhika priti) which is found in anything This is why anything other than the self cannot be a source of happiness permanently, and will be in the end a cause of unhappiness and bondage

In such a case, cannot it be argued that hatred for enmies etc is also not intrinsic to them but is conditioned by the self and appears to belong to them? If hatred for enemies etc, is caused by their being really and intrinsically disagreeable and hateful, why do not their wives and children hate them? As this does not happen it may be argued that the hatred for enemies etc like the love for family and friends is conditioned by the self It cannot be proved that hatred intrinsically belongs to enemies etc, while love only is conditioned by the self Because the cognition (pratiti) is similar both love and hatred for things and persons must be either because of their very nature, or conditioned by the self One of these two cannot be because of its very nature and the second conditioned by the self If all love be conditioned by the self so must all hatred be It follows that like the not self the self too is dear or not dear at times, and the self alone is not always primarily what is dear To carry this argument further it is only one s own enemy that is hated not his (the enemy s) enemy If hatred of the former is natural of the latter too should be natural So like love hatred too must be conditioned The argument concludes that like love hatred too is natural to the self Vidyāraṇya rejects this conclusion on the following grounds

Hundreds of scriptural texts assert that the self is the abode and object of supreme and absolute delight and love Eso sya paramānandah Ānandasyaisa sīmā, Yo vai bhūmā tatsukham, Satyam jnānamānandam brahma What scripture says is confirmed by the reflection (parāmarśa) of one who wakes up after sleep I slept happily, I did not know anything So contradicting this unhappiness should not be postulated in the self Happiness is natural to the self and it is the self alone which is the object of supreme and absolute love because scripture testifies to this and reflection on sleep experience in which the self is unrelated to anything strengthens scriptural testimony At times due to the suffering produced by certain things the love naturally inherent in the self becomes concealed (tirohita), and the cognition of the self gets enclosed (ācchādaka) and hatred appears Such an appearance is removed by true knowledge

For those who can think in the above way, it is the self alone which is the abode and object of supreme and absolute love, others who do not have this discrimination think that things which are not self like son etc are beloved in themselves This is a factual inversion (viparyāsa) To rebut this only scripture teaches that the self alone is the object of real love and whatever is agreeable to it is dear, and whatever is dis-

agreeable to it is not dear Endearingness (priyatva) and unendearingness (apriyatva) are variable, for anything is agreeable to some and disagreeable to others, so the same thing is dear as well as not dear simultaneously Moreover, nothing except the self is always agreeable and dear to anyone endearingness is conditioned by the self On the other hand though nothing also is disagreeable and not dear always, because of scriptural teaching and in accordance with the reflection of a man waking up from sleep (suptotthitaparāmarśa) unendearingness is not intrinsic to the self On the contrary, it is the abode and object of supreme and absolute love Whatever is not self, e g husband, sons etc is intrinsically of the nature of bondage and is not really the object of love Ātman is dear, anātman is not dear If at any time the former appears to be not-dear and the latter dear, that is not intrinsic and natural but due to accidental conditions Such is the Vedāntic teaching Vidyāraṇya concludes 'Avicarena putrādau yā prītistām vicāratah, ātmanyevopasamhṛtya cittaikāgryam vivardhayet (= Prior to deliberation and investigation (vicāra) there is love of son etc Through and subsequent to vicāra it must be withdrawn from them, and reposing it only in the self concentration of mind must be developed) *(Vārtikasāra II 4 ślokas 18 24 and H K Dvivedi's trans & Expl pp 1427-1433)*

II Let us now see how Rangarāmānuja explains this text Maitreyī, he says, was a seeker of immortality, and as the means to it she was taught that the self must be seen The self thus taught is to be necessarily understood as the Supreme Self, for other texts have made it clear that the vision of the Supreme Self is the only means of liberation From subsequent statements in this section we know that the Self dealt with here is the Self of all and the material cause (upādana) of all So the self discussed in this section is the Supreme Self

A husband so Rangarāmānuja interprets this text, does not become dear to his wife in order to fulfil his will (samkalpa) that he should become dear to her The dearness of a husband for his wife does not depend on his will even if he so wills he will not become dear to her How then does he become dear to her ? Only by the will of the Supreme Self The word ātman" primarily refers to the Supreme Self and the context in this section demands that it be taken to mean the Supreme Self In other words it is by God s will that a husband becomes dear to his wife Anyone becomes dear to anyone else only when God so wills in accordance with their actions. (pp 158 9)

It follows (Rangarāmānuja continues) that the Supreme Self on whose will depends the dearness of husband, wife etc , must be envisioned in order to obtain its grace The Supreme Self is pleased when it is envisioned The vision of the Supreme Self and the knowledge of Brahman (brahmavidyā) are one and the same God s will which is of the nature of merit and demerit (punyāpunyātmaka) is responsible for the dearness (priyatva) of persons according to an ordered pattern (pratiniyata) This ends through the vision of the Supreme Self and for his worshipper through unfettered freedom God manages to make everything as beloved and dear as husband and wife or even more than that This means that in the state of liberation a worshipper of Brahman by its grace experiences it as (i) devoid of any distinction of agreeableness

and disagreeableness (ānukūlyaprātikūlyavibhāgavirahitam), (ii) having everything as its body (sarvaśarīrakam), (iii) having supreme power and glory (savibhūtikam), and (iv) blissful (ānandarūpam) So for obtaining its grace, Rangarāmānuja concludes the Supreme Self alone must be worshipped, for scripture has declared 'Na paśyo mṛtyum paśyati na rogam nota duhkhatām Sarvam ha paśyaḥ paśyati sarvamāpnoti sarvaśaḥ' (p 161)

T Vīrarāghavācārya has explained this bhāsya further in his Ṭippanī Maitreyī, he writes enquired about the means of attaining immortality But for that first dispassion (vairāgya) is required So she was first taught by Yājñavalkya 'You have vairāgya regarding wealth You must cultivate similar vairāgya regarding me, your husband and your sons etc just as I have vairāgya towards you These scriptural sentences indicate this (p 158) Now in the world Vīrarāghavācārya goes on, someone is seen to be the beloved of someone else This is willed by the Supreme Self according to their actions The will which brings about the dearness of a thing belongs to the Supreme Self By God s worship he is pleased and according to what the worshipper deserves an appropriate thing is made dear to him When God is worshipped with vairāgya towards everything else he makes himself in all his glory the unsurpassed object of love Why will God, who wills husband etc to be dear, also not will that he himself should become dear ? In fact he can will himself to be the supremely dear and make others also dear in some degree So in order that not merely husband etc, but all God s creation and he himself should become dear he must will it, and for that he must be envisioned To sum up, one who obtains the vision of God by his grace, loves him absolutely and everything else relatively (p 159)

III Ānandatīrtha's bhāsya is, as usual, brief and clear According to him Ātman here is Nārāyana By his kāma (desire will) only husband etc become dear A husband for example cannot become dear by his desiring or willing that he should become dear to his wife This happens only by God s wish He is the cause of everything and the most important of all So by knowing him everything becomes known (p 291) By his own wish continues Ānandatīrtha, a husband does not become his wife s beloved, only by the strength of Viṣṇu s wish he becomes dear even to himself Only by the power of Visnu s wish one destroyes oneself through oneself and making oneself disagreeable (apriya) casts oneself into hell (p 293) Visnu it is implied is omnipotent he can save or damn Everything is grounded in Viṣṇu is born from him, and is always under his control 'Sarvam Viṣṇau sthitam Visnorjatam, Viṣṇorvaśi sada' (p 294)

Comments

Here also without attempting to determine which of the above interpretations is true to the original I will only make some observations On the following points there seems to be unanimity among the interpreters *First* vairāgya is an essential prerequisite for anyone who seeks immortality *Second*, the self stated to be dearer than everything else, for the sake of which *or* by the will of which anything becomes dear and by seeing and understanding which everything becomes known cannot be the finite I' but the Supreme Self The non dualists (advaitins) maintain that the 'I' devoid of the finitude

illusorily superimposed on it is itself the Supreme Self For them there are indeed no selves but only one Self The qualified non dualists (viśiṣṭadvaitins) assert that the Supreme Self endowed with innumerable auspicious qualities and unsurpassed glory, dwells in all selves as their innermost Self and internal controller (antaryāmi), even as selves dwell in bodies, but while being immanent it transcends all Lastly the dualists (dvaitins) affirm that the Supreme Self is the Transcendental Self, omnipotent omni scient and omnipresent, which has to be *always* worshipped and loved *Third* because the Supreme Self is really the dearest it ought to be seen, *Fourth* the vision of the Supreme Self makes everything known, because it is the cause of everything and hence the most important Ānandatīrtha also admits this Prādhānyādidam sarvam viditam Sarvakāranatvācca sarvaprādhānyam bhagavatah (p 291) *Fifth,* one who obtains this vision experiences infinite bliss and everything becomes dear to him He can hate nothing, his love becomes universal Why ? The non dualist theories that when one realises oneself to be the One Self of the nature of bliss, what can he hate and how can he suffer ? The qualified non dualist explains that he who has the vision of the glorious and blissful Lord present in all beings controlling them from within and having every thing as his body, is, by his grace freed from all suffering and hatred The dualist makes it clear that for him who realises that God, being the highest value and the most desirable good, is naturally the dearest of all, everything becomes dear by his (God s) wish As Ānandatīrtha said 'Sa esa Visnurbhagavān sarvasmat presṭha eva svabhāvatah Asmin priye priyam sarvam" We may sum up the stages of spiritual development 1 dispassion (vairāgya) towards all that is in the world, 2 conviction that the Supreme Self alone is really worthy of love 3 making It the principal object of one s wholehearted love 4 vision of It achieved through a combination of hearing logical reflection and steadfast meditation on It and 5 as a consequence entering into a blissful state where everything is experienced as pleasant agreeable and dear and where no sorrow separation shortcoming want or emptiness is felt (Na paśyo nota duhkhatām sarvamāpnoti)

There is no justification for understanding these Upaniṣadic passages to mean that one can really love only oneself in the sense that I a finite being am capable of and am indeed loving only myself and that others can become objects of my love only for the gratification of myself This would mean that my love of myself only is real while my love of all others is instrumental My satisfaction my happiness is the end to achieve this I love others Nothing then would be intrinsically worthy of love any thing becomes an object of my love in order to give me the finite I gratification and pleasure No one can be loved by me for his or her own sake but only for my sake Such a love of myself which reduces everything to merely a means to satisfy myself which takes but does not give and always demands but never offers is identical with selfishness If such a love of oneself is the only sort of love that exists then parental filial fraternal romantic conjugal as well as altruistic love would be just illusions It s about such self centredness that Einstein wrote to Max Born a few years before h s death ' liberation from the bondage of self constitutes the only way towards a more satisfactory human society The Upanisad does not say that such self love is really

the only type of love On the contrary, it suggests that love of the Supreme Self is the highest type of love, of which all other types of love are reflections, just as knowledge of It is the only real knowledge and experience of It is the most sublime It should also be remembered that the Self of which the Upaniṣad speaks is not alien to anyone, but is the innermost core of every being anantarataram yad ayam ātmā

What has been said in the previous paragraph should not be taken to mean that one cannot or ought not to love oneself If Erich Fromm's analysis is correct care responsibility respect and knowledge are the basic elements common to all forms of love (p 22) In such a case one can and ought to love oneself also i e one must care and respect oneself as a unique integral and individual being with his own need and right to live freely and happily and develop in his own way Only he who loves himself thus can love others i.e can care respect and feel concern for all others as beings of the same sort as himself with the same needs and rights. Such a love of oneself, which is to be distinguished from selfishness, is inseparable from love of others he who cannot love himself thus cannot love others and he who cannot love others as they are for their own sake cannot love himself thus. The second most important Biblical command Love thy neighbour as thyself" implies that love of oneself and love of others are interrelated If you love yourself" wrote Meister Eckhart you love everybody else as you do yourself As long as you love another person less than you love yourself, you will not really succeed in loving yourself (cited by Fromm, p 53)

Although we find that men "love money power fame etc, and animals mountains flowers etc, if love is what consists of the basic elements into which Fromm analyses it it can be truly a relationship between persons only Only a person who knows himself to be a person can love others, he who is not a person cannot love and only persons can be truly loved But is Fromm right when he says that true love between two persons will not be exclusive but inclusive of all? If I truly love one person" he writes I love all persons I love the world I love life (p 39) But can this happen if the object of my love is just a fellow being e g parent offspring sibling or spouse? Influenced almost equally by Freud and Marx as well as by the Biblical tradition and mystics like Eckhart and Lao tse, Fromm fails to note that only a Caitanya a Francis of Assisi or a Rumi can perhaps develop an inclusive love which embraces all humanity Such persons can do so because they love the Absolute absolutely and the relative relatively to adapt Kierkegaard's words

Fromm believes that the one most fundamental question which confronts man in all ages and cultures is how to overcome separateness, achieve union and self transcendence and find atonement (p 8) His answer is this can be achieved through love But what should be the object of the love that can accomplish this? While Fromm has no unambiguous and authoritative answer to this, the ancient Upaniṣadic answer is clear Ātmānam eva priyam upāsīta Ātmā vā are draṣṭavyaḥ (—One should worship the Self alone as the beloved Verily, it is the Self that should be seen) The answer of Jesus Christ too is equally clear Thou shalt love the Lord thy God with thy whole heart soul and mind This is the greatest and the first commandment (Matt XXII,

37 8 While this was one of the commandments in Mosaic Law, Deut VI 5, Jesus singled it out as the greatest and first Matt, however, substituted "mind for "strength' in Deut) I venture to comment that on this point the Upanisad, Moses and Jesus appear to be agreed

Note

Sankara belonged to 788 820 A D Sureśvara was his direct disciple, and Vidyaranya was a contemporary and Guru of Harihara, who founded the Vijaynagara kingdom in 1336 Rāmānuja (1018-1137) did not write bhāsya on the Upanisads, but contended himself with writing the *Vedārthasamgraha* in which he tried to summarise the meaning of the entire Veda Ānandatirtha or Madhvācārya belonged to 1198 1275 A D (For these dates, *Vide* K A Nilakanta Sastri, *A History of South India* 3rd edn, 1966) Rangarāmānuja (known as Varada Visnvācārva before he took sannyāsa) studied with Tātācārya and Vatsya Anantārya and was a disciple of Parakālamuni He wrote bhaṣyas on the major Upanisads in accordance with Viśiṣṭādvaita S N Dasgupta is not sure whether he belonged to the 15th or the 16th century (*A History of Indian Philosophy* Vol III, Delhi 1975 p 115 117 126) He more probably belonged to the late 15th century

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महाभारत . भारतीय सस्कृति का विश्वकोष

तर्कतीर्थ लक्ष्मणशास्त्री जोशी

धर्मेचार्थे च कामे च मोक्षे च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित ॥
—महाभारत, आदिपर्व (दक्षिणी पाठ)
अ० ६२, श्लोक ५३ , भाडारकर सस्करण ५६ ३३

राजा जनमेजय को वैशपायन कहते हैं "धम अथ, काम और मोक्ष के विषय म हे भरतपभ, जो यहाँ है वह दूसरी ओर है, जो यहाँ नही है वह अयत्र कहीं नही है।" भारतीय सस्कृति के यही अतिम जीवनमूल्य है। इन चार जीवनमूल्यो म से कोई भी एक कम कर देने से अन्य जीवनमूल्यो को खतरा होता है। किसी भी एक जीवनमूल्य का अतिरिक्त महत्व देने से वह जीवनमूल्य भी पूणत साध्य नही हो सकता है। केवल मोक्ष परायण यतिधम भी गहस्थ धर्मी प्रजा के हुए बिना, निराधार हो जाता है। इन चारो मूल्यो के सतुलन से ही कोई राष्ट्रीय या मानवीय सस्कृति चिरकाल तक स्थिर रह सकती है। यही विचार महाभारत मे सक्षेप से या विस्तार से बार बार रखा गया है। भारतीय सस्कृति धमप्रधान सस्कृति के नाते इतिहास मे मा यता प्राप्त कर चुकी है। परन्तु अथ काम इन दो पुरुषार्थों का धम ही साधक होता है, ऐसा महाभारत के अन्त मे भारतसाविनी म यास ने दुनिया को स्पष्ट घोषित करके कहा है। वह श्लोक है—

ऊर्ध्वबाहुर्विरौम्येष न च कश्चिच्छृणोति म ।
धर्मादर्थश्च कामश्च स धम किन्न सेव्यते ॥ १८ ५ ४९

"यह मैं, हाथ ऊचा करके कह रहा हूँ कि धम से ही अथ और काम की प्राप्ति होती है। तो फिर वह धम तुम आचरण मं क्यो नही लाते ? परन्तु यह मेरा कहना कोई भी सुनता नही।" धमशास्त्र राजनीति शास्त्र यानी अथशास्त्र , वष्णव, शैव सान्ख्य, योग, वेदात इत्यादि मोक्षमार्गीय दशन और इन सब शास्त्रो और काम शास्त्र का ऐतिहासिक और कल्पित कथाओ द्वारा किया गया ऊहापोह महाभारत म आया है।

सिधु सस्कृति काल से यानी ईसापूव ३००० बरसो से ईसा की चौथी शती तक जो भारतीय सस्कृति का विकास और विस्तार हुआ, उसका प्रतिबिंब आज के महाभारत मे मिलता है। आयपूवकालीन, वेद-कालीन और वेदोत्तरकालीन सास्कृतिक जीवन का आलेख महाभारत म दिखाई देता है। परन्तु यह आलेख ऊपर के चार मूल्यो के सदभ मे गुफित है। मुख्य सूत्र भारतवश की कथा है। इसलिए इस ग्रथ को 'भारत' कहा गया। वेदपूवकाल से चलती आई हुई आजतक स्थिर बनी हुई, वृक्ष वनस्पति, नदी, पवत, अन्य पार्थिव

और भौतिक पदार्थ इत्यादि की पूजा करने वाले मूर्तिपूजकों की संस्कृति का, यज्ञ प्रधान वैदिक संस्कृति का और निवृत्ति प्रधान श्रमण संस्कृति का भी दाय या वरसा महाभारत ने बड़े अच्छे ढंग से सुरक्षित रखा है। भारतीय संस्कृति का विश्वदर्शन महाभारत में पाठकों को होता है। महाभारतोत्तर-कालीन साहित्य, काव्य, कला, धर्म और दर्शन आदि सबको महत्वपूर्ण प्रेरणा महाभारत से ही मिली है। इस कारण से इस देश को 'भारत' नाम मिला या दुष्यंत पुत्र भरत के कारण यह नाम मिला इस पर वाद हो सकता है। महाभारत में एक जगह कहा है कि भारतवर्ष के कारण 'भारत' नाम इस देश को मिला है। कौरव-पांडवों के पूर्वजों का या कौरव पांडवों में से किसी का भी अथवा उनके उत्तराधिकारियों का उल्लेख करते समय 'भारतवर्ष' किंवा भारत' इन संबोधनों से निर्देश होता है।

'जय', 'भारत' अथवा 'महाभारत' ऐसा इस ग्रंथ का उल्लेख इसी ग्रंथ में अनेक बार किया हुआ मिलता है। पहले ही मंगल श्लोक में 'जय' नाम से इसका निर्देश किया गया है। और आगे कहा गया है कि यह 'जय' नामक इतिहास विजिगीषु श्रवण करें। 'पुराण' नामक संज्ञा भी इसे दी गई है। कुछ स्थलों पर इसे चार वेदों से भी श्रेष्ठ ऐसा पाँचवा वेद अथवा 'कार्ष्ण वेद' ऐसा भी कहा गया है। कार्ष्ण वेद यानी 'कृष्णद्वैपायन व्यास का वेद' ऐसा अर्थ होता है। महाभारत का ग्रंथ प्रथमतः कृष्णद्वैपायन व्यास ने लिखा। वह व्यास ने सुमंतु, जैमिनी, पैल, शुक और वैशंपायन इन पाँच शिष्यों को सिखाया। इन पाँच शिष्यों की भारत की पाँच संहिताएँ प्रकाशित हुई थी। (महाभारत आदि अध्याय ५७, भांडारकर संस्करण) आज का जो महाभारत है वह वैशंपायन की संहिता है। शेष चार शिष्यों की संहिताएँ लुप्त हो गई। वैशंपायन के शिष्य सूतजातीय लोमहर्षण पुत्र उग्रश्रवा ने वैशंपायन से सुना हुआ भारत नैमिषारण्य में शौनक कुलपति के द्वादश वर्षीय सत्र में विस्तार से संस्कार करके, बताया गया, ऐसा महाभारत में कहा गया है। वैशंपायन की यह व्यासोक्त भारत संहिता, अनेक उपाख्यान छोड़ देने पर, चौबीस हजार श्लोकों की थी (महाभारत, आदि १ ६१)। उसमें बहुत सा जोड़कर उग्रश्रवा नामक सूत पुत्र ने विस्तारपूर्वक उसे कहा। यानी महाभारत से ही यह ध्यान में आता है कि व्यास से लोमहर्षण तक १८ पर्वों वाले भारत के तीन संस्करण हुए उनके बाद भी उनमें बहुत सा जोड़ा गया होगा, ऐसी संभावना है।

आधुनिक शोध कर्त्ताओं ने मूल भारत कितना बड़ा होगा, यह खोज करने का असफल प्रयत्न किया है। कुछ लोगों ने यह निर्णय किया है कि मूल व्यासरचित भारत आठ हजार आठ सौ श्लोकों का था, जिसका आधार पहले अध्याय का एक निर्देश है। आज के उपलब्ध महाभारत के १८ पर्व और श्लोक संख्या करीब एक लाख है। इस कारण से महाभारत की कुछ प्रतियों में अध्याय समाप्ति के वाक्य में 'शत सहस्रयाम' यह विशेषण भारतसंहिता के लिए प्रयुक्त किया गया है। मूल भारत में सम्पूर्ण कृष्ण चरित्र नहीं कहा गया है, केवल कृष्ण का पांडवों के साथ संबंध आने के बाद का कुछ महत्त्व का कृष्णचरित्र का अंश उसमें समाविष्ट किया गया है इस अपूर्णता को भरने के लिए भविष्य पर्व के साथ हरिवंश पर्व को भी जोड़ा गया है। उसमें समग्र कृष्ण चरित्र का कथन किया गया है। उसके बाद ही विष्णु पुराण, श्रीमदभागवत इत्यादि ग्रंथों में कुछ अदल बदल करके अथवा उसमें अधिक जोड़कर कृष्ण चरित्र कहा गया है।

एक लाख श्लोकों वाली भारत संहिता ईसा की पहली सदी में, इस देश में प्रसूत हो चुकी थी। इसका एक प्रमाण मिलता है डायन खायसोस्टोम नामक ग्रीक लेखक भारत के दक्षिण प्रदेश में आया था। उसने ऐसा लिखा है कि हिंदुस्तान में एक लाख श्लोकों का 'ईलियड' है। उसने महाभारत का नाम नहीं दिया है। परंतु यह महाभारत के उद्देश्य से ही लिखा होगा ऐसा अनुमान किया जा सकता है। एकलाख श्लोकात्मक महाभारत का उसके बाद का सबसे पुराना संदर्भ ४४५ ई० के गुप्तकालीन शिलालेख में मिलता है। भांडारकर ओरिएंटल इंस्टिट्यूट ने अब तक उपलब्ध सब लिखित और मुद्रित संस्करण जमा करके,

पाठभेद और परिशिष्ट जोडकर, महाभारत तथा हरिवश का सुदर सस्करण प्रकाशित किया है। इस इ स्टिटयूट ने सस्कारित किये हुए आदिपव के दूसरे अध्याय म प्रत्येक पव की श्लोक सख्या दी है। उसका कुल जोड करने से बयासी हजार एक सौ चालीस श्लोक सख्या निष्पन्न होती है।

इन सब सस्करणो का मूल वर्गीकरण ध्यान म रखने से उत्तर का पाठ और दक्षिण का पाठ ऐसे दो पाठ निश्चित होते हैं। अवातर वर्गीकरण करने से बारह पाठ निश्चित होते हैं। इन सब पाठो का समालोचन करने से अधिक से अधिक तेरह हजार श्लोको का अतर दिखाई पडता है। उत्तर और दक्षिण के दो पाठो म इ स्टिटयूट ने दक्षिण का पाठ अधिक सरस और महत्व का माना है।

हरिवश के साथ एकलक्षात्मक महाभारत निर्मित हुआ, उसका मुख्य उद्देश्य धम अथ काम और मोक्ष इन चारो पुरुषार्थों का सतुलन रखनेवाला सवधमसमन्वय करना था। इद्र आदि देवता वदिक यज्ञ, शिव विष्णु और दुर्गा देवी के साथ साथ उनकी गणशादि परिवार देवताओ की उपासना का समन्वय यही इस धार्मिक समन्वय का मुख्य उद्देश्य था। महाभारत का नर और नारायण यह मुख्य देवताद्वन्द्व है। यानी महाभारत का मूलगभ वष्णव या नारायणीय धम ही है। परन्तु शिव को समाविष्ट कर लेने के लिए, शिव माहात्म्य वणन करनेवाले आख्यान कहे गये हैं। अनुशासन पव म उपमन्यु के आख्यान मे शकर की स्तुति श्रीकृष्ण के मुख से कराई गई है। श्रीकृष्णपत्नी जाववती को पुत्र होने के लिए श्रीकृष्ण ने शकर की आराधना की है। भीष्म ने विष्णु सहस्रनाम गाया है। तो उपमन्यु ने शकर की सहस्रनामो से स्तुति की है। परमेश्वर के दाहिने अश से ब्रह्मा, बाये अग से विष्णु और मध्य से रुद्र उत्पन्न हुआ ऐसा इसमे वणन किया गया है। अजुन ने शकर का अनुग्रह प्राप्त किया और उसे पाशुपत अस्त्र मिला। अजुन को यह पाशुपत अस्त्र प्राप्त करने की प्रेरणा श्रीकृष्ण ने ही दी है। सौप्तिक पव मे शकर सतुष्ट होकर कहते हैं—'श्रीकृष्ण मुझ उसकी भक्ति के कारण अत्यत प्रिय है।'' इस पव मे लिंगपूजा की महिमा वर्णित है। शातिपव के मोक्षपव मे नारायणीय आख्यान आया है। उसम नारायण शकर से कहते हैं—'जो तुम्हारा भक्त है वही मेरा भक्त है। तुमम और मुझम कोई भेद नही।'' इस पर से शिव और विष्णु किंवा हरि और हर म अद्वत सिद्ध करना यह भारतकार का उद्देश्य दिखाई देता है। भीष्मपव मे युद्ध मे जय प्राप्त करने के लिए अजुन ने दुर्गा का स्तोत्र गाया है। वहाँ यह कहा गया है कि इस दुर्गास्तोत्र का जाप अजुन ने श्रीकृष्ण की आज्ञा से किया। शल्य पव म तारकासुराख्यान म शिवपुत्र स्कद की प्रशसा आती है। सब शुभकर्मों के आरम्भ मे हिन्दू लोग गणेश की पूजा करते हैं। यही गणश महाभारत के लखक के नाते आदिपव मे वर्णित है।

भगवदगीता म (४ ६ ७) अवतार सिद्धांत बताया गया है। वह यो है—प्रत्येक युग मे साधु परित्राण के लिए और दुष्टो के विनाश के लिए मैं अवतार लेता हूँ और धमस्थापना करता हूँ। हरिवश म (अध्याय ३१) अवतार शब्द की पर्यायवाची सज्ञा 'प्रादुर्भाव' दी गई है। उसम कहा गया है कि हजारो प्रादुर्भाव यानी अवतार हो चुके हैं और भविष्यकाल मे भी होनेवाले हैं। उनम पुष्कर, वराह नारसिंह, जामदग्न्य राम, दाशरथी राम कृष्ण और कल्कि ऐसे सात अवतार वहाँ वर्णित हैं। यही अवतार तत्त्व लागू करके भागवत पुराण ने जनो का आदिनाथ तीथकर वृषभदेव और बौद्धो के भगवान बुद्ध दोनो को परमेश्वर के अवतारो मे अतभूत कर लिया है। निवृत्तिमाग का सपूण स्वीकार करने से भागवत को ऐसा करना सभव हुआ।

वैदिक यज्ञसस्था का भारत पर जब बहुत अधिक प्रभाव था तभी भारतीय युद्ध हुआ। इसलिए अतिम भारत-सहिता का कर्ता अथवा प्रवक्ता सूत, शौनक कुलपति के द्वादशवार्षिक सत्र म, यह सारी भारतकथा पुन कह रहा है। अनेक प्राचीन राजाओ के अश्वमेध यज्ञो की कथा इसमे वर्णित है। युधिष्ठिर

के अश्वमेध और राजसूय यज्ञा का विस्तार से वर्णन इसम किया गया है। युधिष्ठिर के वणन के लिए स्वतत्र आश्वमेधिक पव की रचना की गई है। इस अश्वमेध म अनेक देवताओ को चढान के लिए अनेक पशुपक्षी यूप से बाधे गये थे। तीन सौ पशु यहाँ स्तभ को बाँधकर, उनपर सस्कार करके उनके अवयव यानी अगो के टुकडे कर उनका हवि अग्नि को अर्पित किये गये। बहुत बडा दानधम किया गया। यह यज्ञ समाप्त होने पर एक नकुल या नेवला इस यज्ञ मे आया और यज्ञ के भस्म म लोटने लगा। तब युधिष्ठिर ने उससे पूछा कि तू इस भस्म म क्यो लोट रहा है ? तब उसने कहा कि मेरा शरीर सुवर्णमय नहीं हुआ। मेरा मस्तक और केवल एक हिस्सा सुवर्णमय हुआ , दूसरी बाजू सुवर्णमय होने की रह गयी थी। मेरा मस्तक और शरीर का एक हिस्सा जो सुवर्णमय बना रहा वह एक छोटे सक्तु यज्ञ म। उस यज्ञ से तुम्हारे यज्ञ की तुलना ही नही हो सकती है। उस सक्तु यज्ञ की कथा इस प्रकार से है। दीघकाल तक अकाल पडा। एक ऋषि, उस अकाल म अनेक दिना तक सपरिवार भूखा रहा। सयाग से उसे एक सेर सत्तू वहा से मिल गया। वह उसने पकाया। देवता को अर्पित किया। सपरिवार भोजन के लिए बठने ही वाला था कि वहा एक अतिथि आया। उस गरीब ऋषि ने भार्या, पुत्र और स्नुषा के साथ स्वयम भूखे रहकर, अपने सत्तू का अन्न अतिथि को अर्पित किया। उसमे के बचे हुए कणा म मेरा मस्तक और शरीर का एक हिस्सा लोटने से घर्षित हुआ और वह सुवर्णमय हो गया। यह कथा, अश्वमेध जैसे बडे भारी यज्ञ की अपेक्षा साधारण पशुहिंसाविरहित यज्ञ कितना अधिक पुण्यदायी होता है, यह सूचित करती है। बौद्ध और जन अहिंसा धम का प्रभाव अब सबको प्रभावित करने लगा था, इस बात का निर्देश इस कथा से होता है। भगवद्गीता मे भी वैदिक यज्ञ सस्था की निंदा की गई है, ऐसा दिखाई देता है। महाभारत काल मे भागवत धम का माहात्म्य यज्ञकर्म से कही अधिक बढने लगा था, यही उसका अथ होता है। साख्य, योग, पाचरात्र और पाशुपत सप्रदाय और उनके दशन वैदिक यज्ञ सस्था की अपेक्षा अधिक प्रचलित हो चुके थे, इसके स्पष्ट प्रमाण महाभारत म मिलते है। इसलिए उपनिषद, योग और साख्य दशन का समन्वय महाभारत और भगवद्गीता म सम्यक रूप से मिलता है। तीर्थ, व्रत, दान, उपवास इत्यादि की महिमा बढ रही थी, ऐसा इनम दीखता है। बाह्य कमकाड की अपेक्षा अहिंसा, सत्य, इन्द्रियनिग्रह इत्यादि उच्च जीवनमूल्यो का माहात्म्य सवत्र बारबार कहा गया है। प्रवृत्तिमाग और निवृत्तिमाग इन दोनो मार्गो का पर्याय से समथन महाभारत मे स्थान स्थान पर किया गया दिखाई देता है। अनेक बार प्रवृत्तिमाग निवृत्तिमाग से श्रेष्ठ है, तो कई बार निवृत्तिमाग श्रेष्ठ है ऐसे परस्पर विरोधी विधान महाभारत म मिलते हैं। महाभारतकार कहते हैं—

द्वाविमावथ पथानौ यस्मिन वेदा प्रतिष्ठिता ।
प्रवृत्तिलक्षणा धर्मो निवृत्तिश्च विभाषित ॥

(महाभारत शाति० २४० ६)

'जिन दो मार्गो पर वेद स्थिर हैं वे प्रवृत्तिमाग और निवृत्तिमाग हैं।" आगे इसी पव मे नारायणीय धम बताते हुए (अध्याय ३३९ ४०) इत्यादि कहा गया है कि ब्रह्माजी ने सृष्टि निर्मित की, उसमे मरीचि इत्यादि सात मानसपुत्र निर्मित किये वही सप्तर्षि हैं। उन सप्तर्षियो ने सन्यास न लेकर सृष्टिक्रम चालू रखने के लिए आमरण प्रवृत्तिमाग को ग्रहण किया। इन सप्तर्षियो के साथ ही सनत्कुमारादि सात मानसपुत्रो का दूसरा समूह निर्मित किया। वे जन्मत विरक्त थे। उनका माग सन्यास या विरक्ति धम है। मरीचि इत्यादि सप्तर्षि इस प्रवृत्तिमाग के आदश और सनत्कुमारादि सात सिद्धयोगी इस निवृत्ति माग के आदर्श हैं।

प्रवृत्तिमाग और निवृत्तिमाग यह दोना धमशास्त्र और अथशास्त्र (राजनीति) के विषय हैं। महाभारत का मुख्य विषय भरतकुल का और विशेषत कौरव पांडवो का इतिहास ही है फिर भी यह शास्त्रों

माग अक्षुण्ण रीति से चलते रहे इसलिए उनका सविस्तार ऊहापोह राजधम के अनुषग से किया गया है। क्योकि महाभारत के राज्यशास्त्र के अनुसार धमरक्षण द्वारा प्रजापालन मुख्य राजधम है, ऐसा प्रमाणित किया गया है। मनु आदि स्मृतियो मे जो जो विषय आये है वे सब कुछ सक्षेप से और कुछ विस्तार से महाभारत म आये है। जातकर्मादि सोलह सस्कार प्रसगानुरोध से दिये गये हैं। ब्राह्म, प्राजापत्य आय, गाधव, आसुर, स्वयवर इत्यादि विवाह प्रकारो का स्पष्टीकरण भी दिया गया गया है। चार आश्रमो की चर्चा अनेक बार हुई है। चार वर्णों की उत्पत्ति, उनके कत्तव्य वर्णों के सस्कार इनका भी तफसील बताया गया है। श्राद्ध, भक्ष्याभक्ष्य स्पृश्यास्पृश्य, पवित्र पदाथ और उनके बारे म विधि निषेध इनका भी विवरण शाति और अनुशासन पव मे स्थान स्थान पर आता है। प्रायश्चित और पाप पुण्य और पुण्यकम का भी ब्यौरा दिया, समझाया गया है। यह सब हुए स्मृतियो के विषय।

पुराणादि धमशास्त्रो की चर्चा भी महाभारत मे बहुत स्पष्ट रूप से है। तीथयात्रा एकादशी इत्यादि व्रत, दान, गो महिमा, शिव विष्णु इत्यादि देवताओ की पूजा यह पुराण विषय महाभारत मे प्रतिपादित है। वन पव म तीथयात्रा पव देखिये उसम पुष्कर, प्रभास आगस्त्य सरोवर, उज्जन का महाकाल नमदा, सागर सगम, कश्मीर का नागभवन (बरी नाग), कुरुक्षेत्र ब्रह्मावत प्रयाग, गया, गडकी, वाराणसी व्यासस्थली, सरस्वती, गोदावरी, कावेरी आदि हिमालय से कन्याकुमारी तक के तीथस्थान वहाँ के देवता और वहाँ करने के दान श्राद्ध व्रत आदि का विस्तार सहित वणन किया गया है।

भगवदगीता म दिये गये विभूति योग और अवतार सिद्धान्त के कारण स हिन्दुस्तान के सब धार्मिक सप्रदायो का सम वय महाभारत ने किया है। उस समय यानी ईसा के छठे शतक के आसपास वेदकाल समाप्त होकर अनेक भारतीय दशनो की रचना का सूत्रपात होने लगा था। उनम साख्य योग, पाचरात्र, पाशुपत और उपनिषदो का वेदात आदि की शिक्षित जन मन पर बहुत अच्छी छाप पडी हुई थी। वेद और वदागो के साथ साथ याय, पूव मीमासा, नास्तिक लोकायत दशनो का भी अध्ययन तत्कालीन विद्यापीठो म अथवा गुरुकुलो म चलता था। यह बात आदिपव के शाकुतलाख्यान म (अध्याय ६४ भाडारकर सस्करण) कण्वाश्रम के वणन से ध्यान मे आती है। महाभारत काल म गणित ज्योतिष भी प्रगल्भ दशा तक पहुँचा था। परन्तु इस ज्योतिष मे बारह राशियो का समावेश नही हुआ था। सूर्यादि नव ग्रह और सत्ताईस नक्षत्रों की गतियो का अध्ययन अच्छी तरह से हो चुका था। महाभारत मे कही भी मेषादि द्वादश राशियो का निर्देश नही है। यह निर्देश भारतीय ज्योतिष शास्त्र म ग्रीको का सपक आने के बाद, यानी सिकन्दर के हमले के बाद होने लगा। इसलिए ऐसा भी अनुमान किया जा सकता है कि आजकल दिखाई देनेवाला महाभारत का विस्तार सभवत सिकन्दर के आक्रमण से पहले ही हो चुका था। इस समय जो धार्मिक तत्त्वदशन प्रभावशाली हो चुके थे उन सबको ही भारताचाय ने मान्यता दी है। वह इस प्रकार स है

> साख्य योग पाचरात्र वेदा पाशुपत तथा।
> ज्ञानान्येतानि राजर्षे विद्धि नानामतानि व।
> उमापतिभूतपति श्रीकण्ठो ब्रह्मण सुत।
> उक्तवानिदमव्यग्रो ज्ञान पाशुपत शिव।
> पाचरात्रस्य कृत्स्नस्य वेत्ता तु भगवान स्वयम॥
> सर्वेषु च नपश्रेष्ठ ज्ञानेष्वेतेषु दश्यते।
> यथागम यथा ज्ञान निष्ठा नारायण प्रभु॥
>
> —महाभारत (शाति० अध्याय ३३७ भाडारकर सस्करण)

(हे राजर्षे ! सांख्य, योग, पांचरात्र, वेद और पाशुपत भिन्नमतों के ज्ञान हैं, जिसे उमापति, भूतपति, श्री कण्ठ या ब्रह्मपुत्र कहते हैं, उस शिव ने एकाग्र चित्त से पाशुपत बताया है। परंतु सम्पूर्ण पांचरात्र का ज्ञाता स्वयम भगवान हैं। इन आगमों का अथवा दर्शनों का विचार करते हुए इन सब दर्शनों में अंतिम तत्त्व प्रभु नारायण ही है। महाभारत, शांतिपर्व अध्याय ३३७, भांडारकर संस्करण)।

आधुनिक ऐतिहासिक दृष्टि से हिन्दू धर्म का इतिहासक्रम निश्चित करने में महाभारत और पुराणों का उत्तम उपयोग होता है। वैदिक यज्ञसंस्था तत्कालीन सब भारतीयों को लागू नहीं थी। तत्कालीन सब भारतीयों को सब धर्मों को लागू होने वाला धर्म मुख्यतः महाभारत या पुराणों में वर्णित है। वैदिक धर्म आने के पहले से तीर्थ, व्रत, तप, दान और मूर्तिपूजा यह सब भारतीयों का धर्म था। हिंदुस्तान की आबोहवा के हिसाब से यहाँ अग्नि की अपेक्षा मनुष्य को जल की आवश्यकता जान पड़ती है। इस कारण से यहां का आद्य धर्म जलाशयों और नदियों का माहात्म्य लेकर निर्मित हुआ था, इस कथन में कोई आपत्ति नहीं। महाभारत के अनुशासन पर्व में गोमाहात्म्य अत्यंत विस्तार से आया है। उससे उलटे श्रुति स्मृत्युक्त धर्म में गाय बैल और बछड़े के यज्ञ कहे गये हैं। यज्ञ में और अतिथि-सत्कार प्रसंग में गोमांस भक्षण तब प्रशस्त माना गया था। गो-वध यह महापातक है, यह स्मृतियों में कहीं भी नहीं कहा गया है। परंतु महाभारत में वैसा स्पष्ट कहा गया है। महाभारत और पुराण पूजाप्रधान और भक्तिप्रधान होने से पशुयज्ञ का निषेध भी उसमें कहा गया है। शांतिपर्व में (अध्याय २६६, बंबई संस्करण) विचख्नु राजा की कथा आई है। उसमें स्पष्ट कहा गया है कि वेद वाक्यों में कहा गया प्राणिवध का आचार अनाचार है। मूर्ख, नास्तिक और संशयात्मा लोग ही यज्ञीय हिंसा की प्रशंसा करते हैं।' तात्पर्य यह है कि महाभारत में सोमयाग राजसूय, वाजपेय, अश्वमेध इत्यादि वैदिक पशुयज्ञों का वर्णन करके उनकी प्रशंसा की गई है, परन्तु उसके साथ ही उनका निषेध और निंदा भी की गई है।

स्मृतियों में चार आश्रमों के धर्म कहे गये हैं। परंतु ब्राह्मणों को ही चार आश्रम विहित किये गये हैं। वानप्रस्थ सहित तीन आश्रम क्षत्रियों के लिए प्रशस्त माने गये हैं। उलटे, महाभारत में ब्राह्मण, क्षत्रिय और वैश्य इन त्रैवर्णिकों को चार आश्रम बताये गये हैं और शूद्रों को वानप्रस्थ के साथ तीन बताये गये हैं। क्वचित् शूद्रों को भी संन्यास की अनुमति दी है। इसमें से यह निष्कर्ष निकलता है कि चार आश्रमों के वैश्य और शूद्रों को दिये गये अधिकार स्मृतियों ने छीन लेने का प्रयत्न किया। वानप्रस्थ और संन्यास आश्रमों का अधिकार वैश्य—शूद्रों को स्मृतियों ने नकारा था, वही अधिकार पुनः वैश्य—शूद्रों को दिया गया है। इसका अर्थ यह है कि स्मृतियों के अनेक महत्त्वपूर्ण निबंध वस्तुतः व्यवहार में कभी लाये ही नहीं गये। इसका एक महत्त्वपूर्ण कारण यह दिखाई देता है कि ऐतिहासिक दृष्टि से, वानप्रस्थ और संन्यास आश्रम वेदपूर्वकाल से आज तक सब वर्ण व्यवहार में लाते रहे हैं। मुनिधर्म यह सब भारतीयों को आचार में लाने जैसा धर्म है यह बात सदा से मान्य हो चुका है।

भारतीय विवाह धर्म का इतिहास महाभारत में बड़े विस्तार से मिलता है। उद्दालक ऋषि पुत्र श्वेतकेतु ने परस्त्रीगमन का निषेध, सबसे पहले बताया (आदि पर्व, अध्याय १२२, बम्बई संस्करण)। श्वेतकेतु ने पर स्त्री गमन का जो निषेध किया, उसे एक अपवाद भी रखा। पति को संतति न हो तो पति की अनुमति से पत्नी अन्य पुरुषों से पति के लिए संतति निर्मित करवा सकती है। इस श्वेतकेतु आख्यान में विवाह संस्था का मूल रूप में इतिहास कहा गया है। भिन्न वर्णों के स्त्री-पुरुषों के विवाह पहले होते थे। क्योंकि वर्ण व्यवस्था शिथिल थी। मनुसंस्था की स्मृति से व्यक्ति के वर्ण निश्चित होते थे। वर्ण व्यवस्था धीरे धीरे जमात होने लगी। तब उच्च वर्ण के पुरुष से निचले वर्ण की स्त्री का विवाह, वर्ण व्यवस्था स्थिर होने के बाद भी, दीर्घ काल तक चलता रहा। इसका चित्र महाभारत में पुराणों में और स्मृतियों में

स्पष्ट है। भिन्न जातीय विवाहो को कब निषिद्ध माना गया यह निश्चित नही कहा जा सकता, फिर भी यह निषेध बारह सौ वर्षों के पहले नही था यह निश्चित है।

भिन्न भिन्न धम सम्प्रदाय और भिन्न भिन्न धार्मिक दशन प्राचीन समाज सस्था मे प्रचलित थे। उस कारण से विचारवान व्यक्तियो का मन उलझन मे पड जाता था। इसका प्रतिबिब महाभारत म दिखाई देता है। वन पव म यक्ष युधिष्ठिर सवाद म धमतत्त्व बताते हुए वह अपनी सीमा स्पष्ट करता है। वह कहता है

तर्कोऽप्रतिष्ठ श्रुतयो विभिन्ना नैको मुनियस्य वच प्रमाणम ।
धमस्य तत्व निहित गुहाया महाजनो येन गत स पथा ॥

(तक से निणय नही हो सकता। श्रुतियो मे मतभेद हैं। कोई भी एक ऋषि प्रमाण नही माना जा सकता। धम का तत्त्व गूढ है। इसलिए महाजन यानी समाज या सत जिस माग से जाते हैं, वही माग है।) महाजन शब्द का अथ समाज किंवा सत अथवा शिष्ट है। शिष्टो का यानी सतो का लक्षण वनपव मे (२०७ बम्बई सस्करण) मिथिलावासी धमव्याध ने बताये हैं। धमव्याध एक शूद्र मास विक्रेता था। वह कहता है—काम, क्रोध दभ और लोभ को जो वश करने पर केवल सरल कत्तव्य जिन्हे दिखाई देता है और समाधान प्राप्त होता है वे शिष्ट या सत हैं। वही सत हैं। वही सत सतो का मान्यता देते हैं। शिष्टो के आचरण मे अपने से बडो की और माता पिता की सेवा, सत्य, शाति और दान यह चारो बातें नित्य होती है। वेदो का रहस्य सत्य हैं, सत्य का रहस्य दमन है और दमन का रहस्य त्याग है। शिष्टो के आचरण म वह सदा होता है। यही सदाचार है। और यह आचार ही सतो का लक्षण है। वे सब भूत दयावत होते हैं। एक तुलाधार वैश्य ने (शातिपव अध्याय ५ बम्बई सस्करण) जाजलि मुनि को धमवत्ता के लक्षण सक्षेप मे बताये हैं—'ह जाजले ! जो सबका सदा मित्र, सबके हित मे कम से, मन से और वाणी से नित्य रत है वही धमन है।'

महाभारत का अतिम सदेश यो है—

न जातु कामान्न भयान्न लोभाद्
धम त्यजेज्जीवितस्यापि हेतो ।
नित्यो धम सुखदुखे त्वनित्ये
नित्यो जीवो हेतुरस्य त्वनित्य ॥

(महाभारत स्वर्गारोहण पव ५-५० (भाडारकर सस्करण)

(काम, भय या लोभ मे से किसी से भी या प्राण बचाने के लिए ही धम नही छोडना चाहिए। धम नित्य होता है। सुख दुख अनित्य होते हैं। जीवात्मा नित्य होता है और उसका देह (हेतु=साधन=देह) अनित्य होता है।)

महाभारत का प्रमुख विषय भारतवर्षीय राजाओ का इतिहास होने से अध्यात्मविद्या की भाति राजशास्त्र का विस्तार से ऊहापोह उसम किया गया है। यह राजशास्त्र अथवा राजनीति विस्तार से शान्तिपव के राजधमपव म कही गयी है। उनके मुख्य सिद्धान्त यो हैं

(१) राजधम सब धर्मों का आधार है। धमरक्षण होने से ही प्रजा का रक्षण होता है। इसलिए प्रजापालनाथ राजसस्था की आवश्यकता है। और इसीलिए प्रजा समाजधारणाथ राजा का निर्माण करे। राजसस्था के बिना लोकसस्था टिक नही सकती।

राजसस्था दडशक्ति स लोकसस्था का रक्षण करती है। दड यह धम का ही रूप है। जनता के विवेकबुद्धि का नियन्त्रण करना ही दड का प्रयोजन है।

(२) प्रजा का पालन धर्म के द्वारा ही हो सकता है। अधर्म से प्रजा का या राजा का नाश होता है। प्रजा का धारण पोषण जिस मार्ग से होता है वही धर्म है। ऐसा धर्म ही वर्णाश्रम धर्म है।

(३) स्वयम राजा को धर्मविरोधी नियम करने का अधिकार नहीं है। जो राजा प्रजा का परिपालन धर्मरक्षण के द्वारा करता है वह देववत पूज्य है। क्योंकि धर्मरक्षक और प्रजापालक राजा ही देव (ईश्वर) बन जाता है। परन्तु जो राजा धर्मविरोधी आचरण करता है वह असुर है। वह वध्य होता है। उसका प्रजा द्वारा नाश ही हुआ करता है।

(४) प्रजा मे अनाथ, दुर्बल जन अथवा निराधार विधवा या बालक आदि की रक्षा का उत्तर दायित्व राजा का है। प्रजा के जीवन या धन की हानि न हो इसकी चिंता राजा को ही रखनी चाहिए। समाज के पापी, अपराधी या अत्याचारी दुर्जनो का दमन और तपस्वी, संन्यासी, मुनिजनो का रक्षण और पोषण यह राजा का अधिक स्वतंत्र कर्त्तव्य है।

(५) राजा, मंत्री व सचिव, पुरोहित, जनपद व दुर्ग, कोश सैन्य यह राज्य के मुख्य अंग हैं। उनमें का कोश यह प्रजा द्वारा मिलने वाले कर से निर्मित किया जाना चाहिए। परन्तु कर भार यह प्रजा का पीडन न बने ऐसे ढंग से वसूल किया जाना चाहिए। भृंग जिस प्रकार से पुष्प में से मधुसंचय करता है ऐसे।

(६) राजा को युद्ध के लिए नित्य तत्पर और सज्ज रहना चाहिए। नित्य सतर्क रहना चाहिए। विश्वास पर नही बैठे रहना चाहिए। विश्वास में बहुत बड़ा धोखा संभाव्य है, परन्तु केवल अनिवार्य हो तभी शत्रु पर आक्रमण करना चाहिए। क्योंकि युद्ध हिंसामय होता है—हिंसा यह बडा पाप है।

(७) विदेशों पर यानी परराष्ट्र पर विजय प्राप्त करने के बाद जित राष्ट्र के परम्परागत आचारधर्म में हस्तक्षेप नही करना चाहिए। उनकी परम्पराएँ सुरक्षित रखनी चाहिए।

महाभारत की दंडनीति अथवा राज्यशास्त्र उस समय से पहले के राजनीतिशास्त्र पर आधारित था। महाभारतकार के सामने कौटिलीय अर्थशास्त्र नही था। परन्तु बृहस्पति और उशना काव्य (शुक्र) के वचनों के उद्धरण उसमें लिए हुए दिखाई देते है। इसी प्रकार से कणिक भारद्वाज की कही हुई कुटिल राजनीति पर भी आदिपर्व का एक अध्याय (१४०, बम्बई संस्करण) है।

अनुवादक डा० प्रभाकर माचवे

Navya-Nyaya and Ordinary Language

Prof K K Banerjee

I Introduction

The philosophers of the NN (Navya Nyāya) School make abundant use of a host of technical terms This has been considered by many to be remarkable and there has been an attempt to state the defining or distinguishing attribute of NN in terms of it (I) And obviously this has not been relished by many particularly by the eminent Indian philosophers of recent past. But then there has not been any attempt to understand it and this also is not less remarkable In other words Locke had a few unkind things to say about medieval or scholastic philosophy and the modern European philosophers were largely in agreement with him The Indian philosophers referred to could not emancipate themselves from the influence of the modern European philosophers and consequently they either neglected the philosophies that flourished in India in ancient and medieval times and are alive even today or paid attention to the speculative meta physical philosophies and did not make much attempt to study NN or its technical terms But contemporary studies in scholastic philosophy bring out that the observations of Locke were not only unkind but also unfounded Thus Prof Henry has argued that it is true that the medieval philosophers rather liberally endowed the old words with new senses Possibly they were of the view that a discussion of the subjects with which they were concerned could not be done in a language free from all technicalities and so insisted on the use of a semi artificial language inspite of the consequent difficulties in communication So Prof Henry thinks that their language is rather a halfway house between a jargon free natural language and a totally artificial language and argues that scholastic thought could have been better expressed in a fully artificial language (2) In recent times because of the prevalence of symbolic logic some distinguished thinkers—so it appears to us—hold a similar view about NN or its language But we have our reservations We are inclined to think that the language of the philosophers of the NN school may be unordinary but is not semi artificial like that of the scholastic philosophers as Prof Henry suggests (or alleges ?) It is true that the language of the philosophers of the NN school is not of the kind that one uses in a market place or in polite conversation Socrates, so it is reported philosophised in the market place, but from the accounts that we have of his dialogues we may assert with confidence that he did it in a language that was not intelligible to all who bought and sold in the market Indeed we are yet to see any philosophical treatise written in the kind of language that is used in a market place Every philosopher including Locke who claimed

to be a spokesman of "unsophisticated common sense" discusses his subject in a technical language Besides, the language of the NN philosophers had not the breakdown of communication as a consequence of the abundant use of technical terms For, it was adopted by the philosophers of the other schools and also by the writers of works on non philosophical subjects The chief reason, so it appears to us, for using technical terms was to be clear and precise Our everyday language has a large number of limitations and the believers in artificial language think that they would be remedied by giving it up and adopting artificial language But then, they are in a way 'carried over to the ideal language conception of artificial language (3) Again, the NN philosophers would not have even suspected that they were not philosophising in a natural or historical language or that they had to be told again and again in a pontifical tone that language has many functions besides stating a fact So without labouring this point any more we would say that the language of the NN philosophers was to use a rather self contradictory expression 'technical though ordinary language or an extension of ordinary language (as contrasted with transcending it) as required by the discussion of their subjects and as a consequence of it it became the language of the academic world and to corraborate it *we propose in this paper to study some of the basic terms of NN with reference to a concrete case in which they are used to ensure precision We also propose to say in a general way a few words on ordinary language to bring out what the rather self contradictory expression used by us means*

II Consideration of a concrete case

The case we intend to consider is that of a cognition with a negation figuring as its object It is a cognition of the kind that is articulated in a statement like there is no fire in the lake and we propose to consider how the philosophers of the NN school make use of a good number of technical terms to make the statement precise or to state what exactly figured as the object of the said cognition Thus The statement under consideration is

There is no fire in the lake (4) (a) Obviously, the statement is negative But if negation is co ordinate with affirmation and directly about reality is a matter of controversy among the philosophers The Nyāya philosophers whether of the early period or of the later period for reasons that are in their judgement adequate hold that negation is co ordinate with affirmation is directly about reality Accordingly, they would not merely say that the presence of fire in the lake is denied but would add also that an absence or negation resides there So (a) should be expressed as

There is a negation of fire residing
in the lake (b)

In other words (a) is a very ordinary statement and it articulates a familiar case of cognition Now every cognition is of an object The cognition under consideration also is of an object What is this object precisely? If for the sake of convenience lake etc be left then we should say that as negation is directly about reality and so a negative fact is as genuine a fact as a positive fact i the cognition is of a negative fact viz the negation of fire Accordingly, we should translate (a) as (b) But this demands that it should be translated further For, the negation concerned is of fire

and we do not say that we have a cognition of a negation We say we have a cognition of a negation of fire, or of jar or of some such entity A negation is as it were necessarily of something This is borne out by an inspection of our everyday thought and speech and that of which it is a negation is called a negatum, *pratiyogi* The word negatum or better '*pratiyogi* is a word of ordinary language A grammarian who considers language used by ordinary men and writers of non philosophical works gives its etymology and says that it is derived from the root '*yuj*' Now, it is a time-honoured convention that to get the meaning of a word we should take into account not only etymology, *vyutpatti* but also use, *pravrtti* and, if the etymological meaning differs from meaning in use then we should honour the latter In everyday speech the word *pratiyogi* is ordinarily used to mean the rival the competitor or the opposed And in the context of negation it in a way is used in this sense But it is also used in the context of relation Thus when we say that the jar is on the ground We say that the jar is in the relation of 'on and under or conjunction *samyoga* with the ground and we specify it by saying that the jar is an adjunct *pratiyogi* of the relation of conjunction the ground being its *anuyogi* subjunct Anyway in our attempt to make (a) explicit we should not only translate it into (b) but should introduce the word *prati yogi* negatum into our translation And then it would be

There is a negation in the lake of which
fire is the negatum (c)

Now (c) also needs to be explicated For when we translate (b) into (c) we do not say much unless we also say what a negatum is how it is identified and also what is its definition To identify a negatum ordinarily (to enable a beginner to identify it) it is said that a negatum is that which is negated or of which the negation is a negation (5) But this is not elegant and really helpful even It may enable us in most cases to identify a negatum But it does not say what a negatum is or what it is to be a negatum It has been observed before that in everyday life we use the word '*pratiyogi* or negatum to mean the rival or the opposed Accordingly to say what it is to be a negatum we should also say—so it has been thought by many philosophers of the Nyāya school—what this opposition is precisely Ordinarily we think that what are opposed cannot reside in the same locus and so opposition consists in the impossibility of residence in the same locus Thus, we say that water and fire or manifest light and darkness are opposed to each other And if we construct a definition of opposition by taking such cases under consideration we should define opposition as stated before It seems that some Nyāya philosophers of the ancient period defined opposition and so also a negatum in this way (6) But it has not been thought to be satisfactory

Thus Gangeśa mentions a definition of a negatum in terms of opposition mentioned before and examines it (7) In course of his examination he observes that the definition is defective for it is both too wide and too narrow In other words the definition is applicable to what is not a negatum viz horseness when considered in relation to cowness and so is too wide It is also too narrow as it not applicable to a negatum of a mutual negation *anyonyābhava* (8) The analysis of these logical defects as naturally comes first to our mind may be presented in the following way

'Horseness' is a property that resides in every horse So also cowness is a property that resides in every cow In other words, the Nyaya Vaiśeṣika (NV) philosophers are robust realists So they hold that universals are facts that 'go about the world exactly as do the particulars in which they inhere Their view on the nature of negative facts is a consequence of, or spells out, their realistic attitude Anyway 'horseness' as these philosophers hold it to be, is a simple or *akhanda* property that resides in every horse and does not reside in what is not a horse So also cowness is an unanalysable property that resides in every cow and does not reside in what is not a cow Besides the class of which every horse is a member is co ordinate with the class of which every cow is a member And so the two properties viz cowness and horseness do not reside in the same locus It is impossible for them to reside in the same locus Nevertheless, *horseness* is not a negatum in respect of *cowness* So also with *cowness* But the above definition of what is a negatum is applicable to them, and so the definition, as Gangeśa has observed is too wide

We have seen that Gangeśa holds that the definition under consideration is also too narrow and we may subject it to the sort of analysis just given to the contention that it is too wide Thus, the NV Philosophers divide negations into two broad kinds They are mutual negation, *anyonyābhāva* and relational negation, *saṁsargābhāva* They sub divide relational negations into three more kinds viz prior negation, *prāgabhāva* posterior negation, *dhvaṁsābhāva* and constant negation, *atyantābhāva* The negation of a piece of cloth in the threads when it is going to be produced instantiates prior negation, the negation of a piece of cloth when it is destroyed instantiates posterior negation, and the case of negation that we have been considering instantiates constant negation A mutual negation differs from them all It is instantiated when it is said that a horse is not a cow In other words when we say that a horse is not a cow we articulate a cognition that has a mutual negation as its object That is the negation concerned is to be understood in the relation of identity But the relation of identity and so also its denial are symmetrical If A is identical with B, then B also is identical with A and if A be not identical with B, then B also is not identical with A A horse is not identical with a cow and so also a cow is not identical with a horse Accordingly the statement that a horse is not identical with a cow expresses, two mutual negations viz the mutual negation of horse residing in a cow, and the mutual negation of a cow residing in a horse So when we say that a horse is not a cow we seem to be expressing two cognitions of mutual negations But we do not do say that exactly We state one of them directly and the other indirectly or by way of implication Now we may be required to state precisely which cognition we are articulating and which mutual negation is figuring directly as the object of our cognition The statement mentioned above is obviously inadequate To make it adequate we may say that of the two mutual negations one is of a cow and the other is of a horse Differently put a cow is the negatum of one of them and a horse is the negatum of the other Now, the observation of Gangeśa that the definition of a negatum under consideration is too narrow in that it is not applicable to the negatum of a mutual negation may be analysed thus The mutual negation of a cow resides as has been observed in a horse for a cow is not identical with a horse

But the ground on which a cow stands is also different from her So the mutual negation of a cow also resides there viz in the ground on which the cow stands So, it is *not the* case that the negatum, viz a cow, does not reside in the same locus with its corresponding mutual negation Accordingly we should say that the definition concerned is not applicable to genuine negatum one of the definienda *of the definition and* is too narrow

But a proponent of the definition may seek to give replies to them He may say that the charge that the definition is too wide may be easily overcome It is true that *horseness* and *cowness* do not reside in the same locus and it is also true that neither of them is a negatum *in* respect of the other But from this it does not follow that the definition is too wide For neither *horseness* nor *cowness* is a bonafide negative fact (9) Accordingly, the objection rests on a misunderstanding The definition is not merely that if it is not possible for an entity to reside in the same locus with another, it is a negatum in respect of the other For it is obvious that this is not the case So also it is obvious that one of the two entities should be a bonafide negative fact When we say that fire is a negatum to the negation of fire we do not say merely that they do not reside in the same locus It is a fact that they do not and it is not possible for them to do But we also say that of these two entities one is a bonafide negative fact And if this be added to the definition mentioned before it cannot be objected that the definition is faulty as it is too wide Indeed the word negatum is an 'office word It is applicable to an entity when it does a sort of job So *horseness*, though not a negatum when taken in its relation to *cowness* is so when taken together with the negation of horseness, or as occuring in sentences like horseness does not reside in a cow or horseness is not identical with cowness So the objection concerned is hardly an objection and may be ignored

Similarly a proponent of the definition under consideration thinks that the objection that it is too narrow may also be overcome We may now consider how he seeks to do this So we should introduce a few terms that are deemed technical They are (A) negatumness *pratiyogitā* or being a negatum *pratiyogitva* (B) *nirupita* the specified and *nirupaka* the specifier or what specifies and (C) *avacchedaka* the limitor and *avacchinna*, the limited or what is limited (10) Thus we have said that the word negatum is an office word and we may now state briefly what we have meant Thus, in one context *horseness* is a negatum and in another context it is not So with fire and indeed with every entity that is spoken of as a negatum Accordingly, it may be said that the word 'negatum does not name an entity that goes about the world' as fires or horses do But then we ought to be on our guard For when so said it may be thought that a negatum is something that is cooked up by the mind out of its own resources and projected in the world out there It is true that it is a technical term a *paribhāṣa*, and a technical term is coined by the authors concerned *śāstrakṛdbhih* (11) But then the word coined by an author or master of the subject is accepted by the society of the masters So it would be more proper to say that the master concerned does not coin in the sense of manufacturing but in the sense eliciting it To put the point differently a negatum is a relative term A fire or horseness as such is not a

negatum It is so only in relation to its appropriate negation When it is so taken it gains a status and a fire or horseness is endowed with a property of a sort *dharmaviśeṣa* The property is a relational property though the relation concerned does not produce it It is only indicative of the status of the relatum When a brother of a person is blessed with a child, he becomes an uncle or is endowed with the property of being an uncle The property is a relational property and the person becomes endowed with it and may be so without even knowing it either immediately or beforehand And there is not a special sub class of the class of man to be designated as the class of uncles of which he is a member Similarly, a fire is a cause of smoke But then there is not a special class of facts to be recognised as a class of causes What is a cause in relation to an event, may be an effect in relation to another event and so fire cannot be a member exclusively of a class of facts to be called a class of causes And, in veiw of the fact there is no special class of cause facts or effect facts, it should not be imagined that a cause or an effect is a concept due to the 'additional wheel work of our mind ' The causal relation is objective and they are the facts that are treated as causes and effects And as a fire in one sort of relation is endowed with a property of a sort viz causeness, *kāranatā* so also in another sort of relation it is endowed with a property of a different sort viz negatumness, *pratiyogitā* or what is the same thing the property of being a negatum *pratiyogitva* Such a property is objective and relational but not produced by a relation It is indicative of the status of the object of which it is a property A fire is treated as a negatum as it is endowed with the status indicative property designated negatum ness It may be mentioned here that in this section we are attempting to find out a satisfactory definition of 'negatum ness , and we have seen that the definition in terms of impossibility of residing in the same locus as proposed by some is held by Gaṅgeśa to be too narrow though the proponents of it do not agree with him To formulate the answer of the proponents it is necessary that we should introduce a few technical terms and explain them briefly We have considered the term mentioned under (A) Now we may consider the terms mentioned under (B)

(B) To explain the terms mentioned under this head we may refer to the observation made above that when fire is treated as a cause it is so treated as it is endowed with the property of cause ness We may now dwell on it briefly Thus to say that fire is a cause of smoke is to say also that fire is invariably present as a antecedent whenever a smoke occurs Such invariably antecedence is often loosely called producing So fire is a cause of smoke means that fire has produced smoke and is a *phalopadhāyaka* cause or is capable of producing it, and is a *svarupayogya* cause That is if fire did not produce any smoke or were not capable of producing it it would not have been regarded as a cause of smoke It is regarded as a cause as this is not the case Thus in virtue of the fact that fire produces or is capable of producing smoke it is endowed with causeness So with smoke its effect It is an effect and so is endowed with the property of effect ness 'Cause and effect are said to be relative terms and in terms of the above analysis a cause has its appropriate effect and cause ness its appropriate effect ness Similarly, an effect has its appropriate cause and effect ness its appropriate cause ness Now fire produces smoke But it may produce something else.

say an explosion, as well So, the property of cause ness as residing in fire, when a smoke is an effect is different from the property of cause ness when an explosion is its effect Similarly with the property of effect ness residing in a smoke and in an explosion But how should we account for this difference ? The answer is In one case the property of cause ness—residing in fire—is *nirupita* or specified by the property of effect ness residing in a smoke and not by the property of effect ness residing in an explosion But in the other case, the cause ness is specified by effect ness residing in explosion and not in smoke So with the two cases of effect ness mentioned before Thus we have in this case a property specified by and a property specifying Not only that The property specified by also specifies what specifies it Thus cause ness residing in fire is specified by effect ness residing in smoke But then, effect ness residing in smoke is specified by cause ness residing in fire This is ordinarily the cause with relative terms like cause ness and effect ness, teacher ness and taught ness substratum ness *ādharatā* and superstratum ness *ādheyatā* But there are causes where this does not hold Thus negatum ness is specified by its corresponding negation and does not specify it A negation is a specifier and not a specified So also negatum ness is a specified and not a specifier The case of adjunctness is similar It is specified by its appropriate relation and does not specify it (12) With these few explanatory words on the technical terms under (B) we may consider the terms under the head (C)

(C) The terms are *avacchedaka* the limitor and *avacchinna* the limited These two terms top the list of the technical terms used abundantly by the philosophers of the NN school The thinkers referred to above, who seek to state the distinguishing mark of NN in terms of the abundant use of technical terms mentions them and to include the other technical terms in their statement add 'etc *adi*, and the thinkers who when in a mood to sneer at the philosophers of this school say that these philosophers are more eager to create a smoke screen by using these words than to dive deep into what is really philosophical But then they are not that technical Thus the word *avacchedaka* is derived from the root '*chid* and from it words like *chedana* and *chedaka* are derived They are words of everyday language and mean cutting and cutter or 'what is used to cut with respectively With ava prefixed to it the word *avacchedaka* is derived and '*chedaka* a constituent of it may be understood as it is understood in its everyday use viz what cuts or what is used to cut with The prefix being added it means what cuts or is used to cut according to measure or what tailors properly The need for tailoring in a non sartorial sense or this need being ignored is always felt So an adjective or a viśeṣaṇa is used in our everyday speech A hand book of grammar states the nature of a viśeṣaṇa as With the assistance of what distinguishing or demarcating is made (13) When we say a red flower we distinguish the flower from one that is not red Now red' is a word that is grammatically an adjective But what is not grammatically an adjective may function as an adjective Thus when we seek to distinguish a man with a wig on from men with bare heads we say the man with a wig on his head In this case the word 'wig though grammatically not an adjective functions as such So we may treat wig as an adjective in an extended sense Similarly when we say a jar we mean what is a member of the class of jars or is endowed with the property of jarness The

word 'jarness' functions as an adjective, though in some language it is treated as a noun denoting a quality and in some language it is treated as an abstract noun (14) Anyway, we do use many words that are not grammatically an adjective but functions as such They may be said to be adjectives in an extended sense So also we may say that what is a noun is so either in a narrow sense or in an extended sense Now, what is an adjective whether in the narrow or in the extended sense may be attached to what is its noun in either of the senses with the expression 'determined by *viśiṣṭa* We say that the rose is red and this may be translated as the rose is determined by red So also with this is red and when 'this' stands for a particular red rose, but if it stands for the particular patch of colour, it would be translated as this has redness And we may generalise and say that the word 'limitor' may roughly be said to do what 'determined by does (15) It distinguishes or differentiates Differently put in the linguistic mode, it ensures that what has been said has been said exactly and that nothing more or nothing less has been said Thus in the case of the mutual negation of a cow, a cow is the negatum So it is endowed with the property of negatum ness This property ought to be limited relationwise For while a cow is on the ground or in the relation of conjunction with the ground it would not be improper for us to say that the mutual negation of a cow resides there But assuming that a cow as a relatum in the relation of conjunction is there and it is proper for us to say that a cow in the relation of con junction resides on the ground—the ordinary expression of it being the sentence 'a cow is on the ground —it would be improper for us to say that a negation that specifies a negatum ness residing in a cow and is limited by the relation of conjunction resides there Thus a negatum ness residing in a cow or any negatum should be specified by its appropriate negation But it should also be limited relation wise Thus, while spelling out the structure of a mutual negation we should be careful to say that it is a negation the negatum ness in respect of which is limited by the relation of identity

With these provisional notes on a few technical terms we may consider what the proponents of the definition under consideration say in reply to the objection that th definition is too narrow The objection, we have seen is that while a cow in the relation of conjunction may be on the ground the mutual negation of it also may be there So it is not the case that a mutual negation and its negatum viz a cow do not reside in the same locus and the definition is too narrow Now the proponents of the definition would argue that the objection rests on a misunderstanding or mis construction of the definition That a cow and the negatum of its mutual negation may co reside is obvious, and its denial is counter intuitive Nevertheless this does not make the definition too narrow For while considering the definition we should take into account the negatum ness limiting relation *pratiyogitāvacchedakasambandha* In other words if it were the case that a mutual negation and its corresponding negatum resided in the same locus, the first in the relation in which it is appropriate for a negation to reside in its locus and the second in NSLR (the negatum ness limiting relation), the definition would have been too narrow But this is not to the case and so the objection has no force (16)

We may now consider if this may be generalised and thus we may lay down a rul that is to the effect that no negation and its corresponding negatum reside in the same

locus the residence being in the appropriate relation for the first one and NSLR for the negatum So we may first take up the case of a prior negation We have seen that the negation of piece of cloth in the threads out of which it is produced is a case of prior negation Thus, its negatum is the said piece of cloth It is categorially a substance and is a compound substance for that manufactured out of the threads concerned in which it inheres and which it owns So it is called an *avayavi* and the threads are its *avayavas* (17) Again, it comes into existence when its prior negation is annihilated This prior negation resides in the relation in which it is appropriate for it to reside in the threads The said piece of cloth also resides there in the relation of inherence Accordingly it seems to be the case that even if the conditions of co residence as given above be satisfied the definition is not applicable to a negatum of a prior negation and is thus too narrow This demands that the conditions of co residence should be more precisely stated or made more specific And this is not difficult Indeed it is present implicitly in the definition proposed Thus it should be added to the condition that negation and its negatum should not be present in the same locus at the same time Thus the piece of cloth inheres in the threads when its prior negation is annihilated and so they do not reside there at the same time and the definition is not too narrow A consideration of posterior negation would also show that this is what the definition demands

Indeed the definition also demands that the condition should be specified not only by at the same time but also by 'at the same place Thus a consideration of the case of the negatum of monkey conjunction or of any incompletely residing entity makes evident that such a specification is needed In the cognition that is expressed in the sentence a monkey is on the branch of a tree conjunction figures as a relation but no relation figures as holding between it and the monkey and the tree concerned But then an NV philosopher holds a conjunction to be categorially a quality and not a relation Indeed in the NV list of categories though inherence—*samavāya*—is included relation as such is not This is obviously intriguing For the NV theory of categories is in many respects similar to that of Aristotle and in the Aristotelian list relation is included along with substance quality and others But in the NV list it is not so included (18) Again the NV philosophers are bitterly critical of any subjectivistic account of relation like objective projection of some subjective faculty like imagination or understanding So the NV theory of relation ought to be very intriguing It is not possible for us to explore it even briefly though it is equally not possible not to mention it even Anyway some NN philosophers were of the view that the property of 'being a relation' was something additional and a relation could not be subsumed under any of the categories included in the accepted list (19) But this is not the orthodox view, nor does it represent the view of most NN philosophers Anyway this is merely incidental to our discussion What is relevant to us is that we may take conjunction as such or as qualified by its adjunct and treat it as a relatum Thus we ordinarily say that a monkey is on the branch of a tree But we also say that a monkey conjunction—*kapi samyoga*—resides in the tree

Now a conjunction so an NV philosopher holds is an incompletely residing entity *avyāpyavṛttipadārtha* An entity is said to be an incompletely residing one when

it is the case that while it resides in a locus, its negation also does Thus while monkey conjunction resides in a tree in respect of some of its branch its negation also resides in it in respect of its trunk and its roots This being the case, the specification of the conditions under discussion would not be adequate if only 'at the same time' were added For, the monkey conjunction and its negation reside at the same time in the tree, and the definition is not applicable to the negatum of the negation of monkey conjunction So to ward off the objection that the definition is too narrow we should further specify the conditions and add at the same place

But specification of conditions cannot stop here For, if we take into account the negatum of the negation of determinate existence—*viśiṣṭasattā*—we find that even with all these specifications the definition will not be applicable to the negatum of this negation That is an NV philosopher holds that existence—*sattā*—is a class property—a *jāti* Indeed he takes it to be the most comprehensive class property—*parājāti* Being a class property it resides in the relation of inherence in what is categorially a substance or a quality or an action It is an unanalysable property, and it is one and the same class property that resides in them all But then we may distinguish it as residing in a substance only by qualifying it as ' existence determined by its otherness from a quality or an action *guṇakarmānyatva viśiṣṭasattā* Thus distinguished it is spoken of as determinate existence Now it is the view of most philosophers of the Nyāya school whether earlier or later that such determinate existence is not something in addition to existence or pure existence—*śuddhasattā*—but as qualified by determinate existence ness—*viśiṣṭa sattātva*—it differs from existence as qualified by pure existenceness—*śuddhasattātva* (22) Such being the relation of unqualified determinate existence and unqualified existence, the definition of negatum ness with all the specifications made so far is not applicable to the negatum of the negation of determinate existence For the negatum in the case under reference is determinate existence and as unqualified it is not something in addition to existence and like the latter resides in whatever is a quality or an action So it co-resides with the property of being a quality' or the property of 'being an action But the definition requires that it should not So to rule out the possibility of the definition being too narrow we should say that the negatum ness residing in determinate existence is to be taken as qualified or limited by the property of being a determinate existence When the negatum ness is thus treated it cannot be said that a quality or an action is a negatum and so the objection that the definition is too narrow cannot be raised

We have spoken of before of the sort of limitor that limits relation wise Now we find that a limitor may limit property wise as well We may represent the two ways of using the word limitor as LR and LP, and so make an attempt to bring out how a limitor enables us to make a statement precise with the help of some LP But before that we should say a few words on some of the different ways of understanding an LP Thus one way of understanding it is that it is an SS—*Svarupasambandha* It is a technical term and would be dwelt on briefly in the sequel We may however explain it—though in an imprecise way—with the help of an example an NSLP—a negatum ness limiting property Thus in a familiar case of constant negation like the negation of

jar, jarness is regarded as the NSLP. It is said in explanation of it that jarness figures as an adjective—in the extended sense—while the negation and thus the negatum is apprehended (23). An LP as thus understood is spoken of as an SS or an LP of the SS type. Now when an LP is of this type all that figures as an adjective should be treated as an LP or as constituents of the LP. When the negation is of a jar, jarness alone figures as such an adjective. But when the negation is of a red jar, redness also figures as such an adjective, and so both jarness and redness are treated as NSLP. In the case of a negation of the conjoints like a jar and a cloth—*ubhayābhava*—jarness clothness and both ness—*ubhayatva*—figure as such adjectives and all of them are to be treated as NSLP. Not only that. When an LP is of this kind what does not so figure should not be treated as an NSLP.

Now in the opinion of many when an NSLP is of the SS type, if it be the case that LP may be a simpler or a less heavy—*laghu*—property then it should be treated as the NSLP, and the more complex or the more heavy property—*guru*—should not be so treated. Thus, when the negation is of a jar jarness figures as an adjective of the sort spoken of before and it is a simple or non heavy property, and accordingly it is regarded as the NSLP in this case. Similarly, when the negation is of a red jar redness and jarness figure as adjectives and both of them are treated as NSLP. It is true that 'jarness is a simpler property than jarness and redness taken together. But then the negation of a jar is different from the negation of a red jar. When we say or cognise that there is a dark jar on the ground we may say or cognise that there is no red jar on the ground. So we may say or cognise that there is a negation of a red jar there. But we connot say or cognise that there is a negation of jar on the ground. The cognition of a dark jar on the ground does not prevent the occurence of the cognition of the negation to a red jar there. It is prevented when there is a cognition of a red jar there. But the occurence of the cognition of the negation of a jar on the ground is prevented when there is a cognition of any jar whether dark or red or of any colour be there. Thus, the two negations are different as the cognition that prevents the occurence of one of them may or may not prevent the occurence of the other. Now what figures as an object of the preventing cognition is called a preventer, *pratibandhaka* and what would have figured as an object of the cognition if it were not prevented from occurring is called the *prevenetd—pratibadhya* (24). These words are relational and status indicating and thus the preventer is invested with the property of being a preventer —*pratibandhakatā*—in relation to the prevented which is also invested with the property of being a prevented —*pratibadhyatā*. These two properties specify and are specified by each other. Anyway in the cases of negation mentioned before we have no difficulty in identifying their NSLP for in none of these cases does any heavy or complex property figure as the adjective of the negatum when their respective negations are cognised.

The case of the negation of a jar that is an object of a true cognition—*prameya ghatah*—is not as straight forward as the above cases are. Thus in this case two properties viz jarness, and being an object of a true cognition figure as the adjectives of the negatum. But the second property is an omnipresent—*kevalanavyi*—property a property of every entity and so does not distinguish as redness does. Besides the

cognition that arrests the occurrence of the cognition of the negation of jar also arrests the occurrence of the cognition with the above negation as its object The cognition of a red jar prevents the occurrence of the cognition of the negation of a red jar, but the cognition of a dark jar does not But both these cognitions prevent the occurrence of the cognition of a jar So, the case of the negation of a red jar is not comparable to the case of negation under consideration and we may say that while 'redness that figures as an adjective of the negatum in the first case is not idle or dispensable, the property of 'being the object of a true cognition' that figures as an adjective of the negatum of the second negation is So, there is no harm, if it not be treated as an NSLP, and 'jarness alone be so treated

The case of the negation of what has a conch shaped neck and some other attributes—*Kambugrivādi mān*—is more complicated (25) Thus, in this case the property of 'having such a neck etc' figures as the adjective of the negatum and jarness does not figure at all When compared with the negation just considered, it is seen that in the case of that negation 'jarness so figured though together with a property that was dispensable Nevertheless it has been thought by many that the said property of having such a neck 'etc' is not an NSLP as it is too complex or heavy, and 'jarness a property both simple and co extensive with it is the NSLP in the case of negation under consideration

So, there has been attempts at defining or analysing the concept of a limiting property in different ways Of these the most widely known is *anatiriktavrttitva* or being not more extensive The expression is however, a technical one and so should not be understood in the straight forward sense as not residing in a wider area. In NK it is stated that it is to be understood in two different ways (26) We shall consider the first one only It is put as *tacchunyāvrttitve sati tadadhikaranavrtiyābhāva pratiyogitvam* Its almost literal translation would be When it is the case that WHAT does not reside where THAT does not reside and is also is not the negatum of the negation residing in the locus of THAT then we have a case of a limitor of this kind. This may appear as rather monostrous and it is possibly so on account of its attempt to be almost literal and so instead of using any familiar variable pronouns have been used as is done by the NN philosophers and to avoid confusion have been written in capital (and the clause introducing *that* has not been so written) So we may use some ordinary variables like x and y and rewrite it as When it is the case that x does not reside where y does not reside and is also not the negatum of the negation residing in the locus of y, then we have a case of a limitor of this kind And if we replace one of the two variables viz y by a constant viz negatum ness residing in a jar and specified by the negation of jar (*ghatābhāva—nirupita—pratiyogitā*), then it would appear that x may be treated as an NSLP if it is a property that satisfies the two conditions viz. (1) it does not reside where the said negatum ness does not (and thus is not more extensive) and (2) It is not a negatum to the negation residing in the locus of the negatum ness under reference (and thus co resides with it, and is not less extensive) Indeed after stating the nature of an LP in the way mentioned before the author of NK informs us that precisely this is the case and writes further that it is so to say a rule that

a property that is either more extensive or less extensive cannot be regarded as a limiting property Now, ordinarily when the different kinds of LP or NSLP are taken into account an LP is said to be a co extensive property and it is also said that what is more extensive or less extensive cannot be treated as such a property for then it would not do what such a property is expected to do or for doing what it is introduced This may be illustrated as follows Let it be assumed that there is a cognition articulated, as 'there is no philosopher in this room' 'A negation of philosopher' figures as the object of this cognition, and it specifies a negatum ness residing in a philosopher the negatum of this negation Now, what is the limiting property of NSLP in this case ? It should co-reside with negatum ness concerned and thus in a philosopher Now, the property of 'being a man or man ness is one such property But it cannot be deemed as the NSLP in the case under consideration For, it is a more extensive property If the negation were of men then it might have served as an NSLP But the negation is of philosophers and not of men It may be the case that though there may not be any philosopher in the room there may be many men there Thus, man ness cannot be deemed as an NSLP in this case as it is more extensive Again, Greek philosophers are philosophers and the property of being a Greek philosopher' resides in the negation concerned Nevertheless it cannot be deemed as the NSLP in this case for every philosopher is not a Greek philosopher even though Martin Heideggar a German philosopher thinks otherwise Thus, it is a less extensive property, and if it be treated as an NSLP, then it may be understood that what is being said is that there are no Greek philosophers in the room but British or Indian or philosophers who are not Greek are there But this is not being said and the property of 'being a Greek philosopher is not the NSLP in this case Thus, the property that is more extensive or less extensive cannot be treated as an LP or an NSLP So the NSLP in the case concerned is the property of being a philosopher This is the prevalent view, and when the different kinds of LP are not taken into consideration a co extensive property is deemed an LP or NSLP So it is only natural to ask why should the second kind of NSLP be mentioned or treated as a kind alternative to or co ordinate with the NSLP of the SS kind ? And also why should an LP of the SS kind be admitted at all ?

In reply to the two questions particularly with reference to an NSLP it should be said that an NSLP of the SS type and also of the other type have some distinctive features Thus when it is of the other kind it is not essential that it should figure as an adjective of the negatum in the cognition of its corresponding negation But this is not the case with an NSLP of the SS type In other words, if an NSLP and so also an LP be less extensive or more extensive it fails to do the job of a limitor successfully and so ought not to be treated as an LP It does its job successfully only if it is co extensive But then if it figures in the cognition as an adjective of the negatum it is said to be an NSLP of the SS type And on inspection it may be detected that a complex property is figuring as such an adjective and that it may be replaced by a simple property even though it does not figure as an adjective of the negatum Accordingly it may be said that the concept of a limitor of the SS type is the outcome of the approach to the subject from an epistemic point of view But the concept of an LP of the other type articulates

misunderstanding of the early Nyāya view Besides, if an NN philosopher argues in this way then he would betray his lack of understanding of the relation between an arresting cognition and the cognition it arrests Thus an early Nyāya philosopher does not deny that the property of substance ness—*dravyatvatva*— is less complex than the property of 'determinate existence ness But then the said less complex property does not reside in the same locus with the said more complex property For, whereas substance ness ness' resides in 'substance ness determinate existence ness resides in 'determinate existence To put it differently 'substance ness ness' does not reside in determinate existence and determinate existence does not reside in substance ness So in the case of the negation under reference determinate existence ness is treated as an NSLP and the less complex property is not so treated But this does not suggest that in some cases even an early Nyāya philospher treats a complex property as an NSLP and ignores the claim of a simple property to be deemed so Not only that If an NN philosopher argues in the way mentioned above he would betray his insufficient understanding of th relation between an arresting cognition and the cognition arrested For, what is essen tial for such a relation is the kind of co residence *spoken* of above, and not the figuring of a property in the cognition concerned as he suggests

But then the above does not represent all that an early Nyaya philosopher has to say on this subject, and some follower of him may argue that an NN philosopher may misunderstand him and by emphasising the sort of co residence spoken of above may argue that the property of smoke ness co resides with the property of dark smokeness *niladhumatva*—and is less complex than it Nevertheless he would argue that in the case of the negation of dark smoke an early Nyāya philosopher treats the complex pro perty dark smokeness as an NSLP and ignores the claim of the simple *property* smokeness Accordingly a follower of an early Nyāya philosopher would *argue* that this is due to misunderstanding Indeed the condition of co residence *spoken of above* *is one of* the conditions that a property to be treated as an *NSLP should* satisfy It should satisfy some other conditions also And in the case under consideration it should be mentioned that the second such condition is that the property concerned should be neither more extensive nor less extensive or as it has been said before it should be co extensive These two conditions taken together it may be said that a property *to be* deemed an NSLP should be co extensive and should also be co resident *in the way* spoken of above And if this be kept in the mind then obviously the property 'smoke ness' though simpler and co resident cannot be treated as an NSLP in *that there are* smokes that are not dark and it is not co *extensive* but *more* extensive

Nevertheless the above does not represent the position of an early Nyaya philo sopher in its entirety For when the negation concerned is the negation *of such a* cognition as is a relatum in the relation of conjunction and is of a jar it may *be asked* which property satisfies the condition of co extensiveness and co residence as st[illegible] above *Apparently*, a cognition may be of a jar, and also of a *chair* And so th[illegible] property of being a cognition viz. cognition ness cannot satisfy the said condition of co extensiveness But then a cognition can never be a relatum in the relation of con junction And so the negation under reference is an omnipresent negation *Therefore*

it is reasonable not to qualify it or join some other property with it to make it co extensive Accordingly, a follower of an early Nyāya philosopher would argue that to appreciate his position it ought to be kept in mind that a complex property like 'having conch shaped neck etc' can on no account be treated as an NSLP in that it does not figure as an NSLP Thus, there may occur a cognition that is articulated as what has the conch shaped neck and some other attributes is not there An uncritical analysis of it may be given as the negation of what has conch shaped neck etc is there And so one may think that the property of having conch shaped neck etc is figuring in it as an NSLP But a critical analysis would reveal that this is not the case For the simple property jarness is co-extensive with it, and for this reason the said complex property would not figure as an NSLP or the cognition in which it should figure as an NSLP would arrest the occurrence of a corresponding affirmative cognition It may be the case that it may not be known that the said complex property is co-extensive with the said simple property and so the cognition in which it may figure as an NSLP may not be arrested But from this it cannot be concluded that the complex property figures as an NSLP and so is an NSLP For, it is non-controversial that when it is the case that it is not known that a negation of fire resides in the lake, a cognition of the form there is fire in the lake may occur, or is not prevented from occurring But from this one cannot say that there is fire in the lake It is treated as a false cognition by everyone and it also held by everyone that such a cognition does not show what is the case actually The case of the cognition in which the complex property under consideration figures as an NSLP is similar, and so it does not establish the thesis that the said complex property is an NSLP

Now it may be said that when a complex property figures as an adjective of the negatum (and the simple property does not figure at all) in the cognition of negation concerned, then the view that the complex property is not an NSLP, but the simple property is does not sound reasonable For a cognition of a negation prevents the occurrence of its corresponding cognition of an affirmation So, what figures as an adjective of the negatum is not merely an NSLP It plays the role of a preventer also Now if the simple property does not figure in the cognition of negation then it is difficult to understand how it may play the role of a preventing cognition and so also how the corresponding affirmative cognition is prevented from occurring And a critic of the early Nyāya philosophy may on this ground seek to found his view that even a complex property figuring as an adjective of the negatum ought to be treated as an NSLP

As against such a criticism a follower of the early Nyāya philosopher would contend that if it be the case that a complex property figures in the cognition and the simple property does not then it is to be observed that both the complex property and the simple property have the same epistemic subject—*viśeṣya*— and so even though the simple property does not figure then if it be not unknown that the simple property is co-extensive with the complex property then not only the claim of the complex property to be an NSLP would be rejected but its claim to play the role of being a preventer would also be To put it differently when it is the case that a simple property and a complex

property have the same epistemic subject, then to account for the relation between a preventer and a prevented, and thus not to assert something counter intuitive, we should say that as it is not unknown that the simple property is co extensive with the complex property, the simple property would attain the status of an epistemic predicate and the corresponding affirmative cognition would be prevented from occurring Or to state it in a more blunt way In a cognition of negation a complex property may figure as an adjective of the negatum But then a cognition of negation with the same epistemic subject is possible in which the simple property and not the complex property would figure as the epistemic predicate—*prakāra* And so the claim of a complex property to be an NSLP would never be accepted This is in essentials the view of an early Nyaya philosopher

But an NN philosopher subjects the contention of the follower of an early Nyaya philosopher to severe criticism Thus, he says that the account of the relation between a preventing cognition and a prevented cognition given by the follower of an early Nyāya philosopher is counter intuitive For, it is intuitive that a cognition of negation prevents the occurrence of a corresponding affirmative cognition and the non controversial account of it is that it prevents only by virtue of what figures in it To put it differently the negation as cognised or as figuring in its cognition—*grahyābhāva*—prevents corresponding affirmation from being cognised The contentions that the simple property and the complex property have the same epistemic subject and that it is not unknown that the simple property is co extensive with the complex property are beside the point This is also the case with the comparison of the occurrence of the cognition that fire resides in the lake when it is not known with certainty that negation of it resides there, with the occurrence of the cognition that what has conch shaped neck and some other attributes when it is not known that the same complex property is co-extensive with a simple property In other words, it is non controversial that the cognition that fire resides in the lake is a false cognition But this is not the case with the cognition that what has such neck is or is not there Indeed, what a follower of an early Nyaya philosopher says when the negation in respect of a negatum the negatum ness of which is unavailable is obscure and it is difficult to ascertain what he actually asserts That is, he may assert that there is no cognition of a negation that is articulated as what has such a neck etc is not there Or, he may assert that there may be such a cognition but then it is false Obviously, he does not assert the first For he admits that such a cognition occurs Indeed the non admission would be counter intuitive So also he does not say that the said complex property is fictitious That is what is fictitious can not figure as an object of a cognition But this is not the case with the said property and so it is not fictitious Again as the said property is not fictitious it is a property of some non fictitious entity In fact, a jar which is a furniture of the universe has the property—the simple property—jarness, and it also has the said complex property So he cannot assert what was stated above as the first possible rendering of his statement. He can only assert the second one And this is precisely what he does That is why he distinguishes as was stated above between a critical and a non critical analysis of the cognition that what has conch shaped neck etc is not there and dismisses the non

critical analysis as wrong and compares the cognition to the cognition that fire resides in the lake or the cognition that occurs when it is not known with certainty that negation of fire resides there It has been observed before that the comparison is unfair The point behind his comparison is that though a false cognition is determinate the determinate object that it claims to show does not go about the world But whereas it is non-controversial that the cognition that fire resides in the lake is erroneous and the determinate object that it claims to show is not one that goes about the world, this is not the case with the cognition under consideration Indeed he does not deny that the cognition that what has conch shaped neck etc is not there prevents the cognition that it is there from occurring And the unsophisticated analysis of it lends support to the view that a complex property that figures in the cognition of a negation—the simple property not so figuring—is the NSLP and does the job of being a preventer The follower of the early Nyaya philosopher makes the matter unnecessarily complicated His contention that though the simple property does not so figure yet in view of the fact that it is not unknown that it is co extensive with the complex property and has the same epistemic subject is beside the point In his zeal to defend the claim of the simple property to be the NSLP he fails to notice that he gives a very complex account of the relation between the preventing cognition and the prevented cognition In other words he ignores the simple account that a negation as figuring in a cognition prevents the corresponding affirmative cognition from occurring

It is true that in every case the relation between what prevents and what is prevented may not be of the simple kind spoken of Thus a certain kind of gem so it is held may prevent the occurrence of burning even though fire is there Or a certain kind of drug taken in right time may prevent a disease from occurring But there is hardly any good reason for thinking that the case of the relation between what prevents and what is prevented that is under consideration should be understood on the analogy of the cases referred to above Now a follower of an early Nyāya philosopher may say that ordinarily one should not do it But when there is no other alternative one should That is it is counter intuitive to deny that when there is the cognition that what has conch shaped neck etc is not there a cognition that it is there is prevented from occurring But in view of the fact that the simple property does not figure in the cognition of the negation concerned, and as again there is no conclusive argument in favour of the view that an NN philosopher holds (and so against the view that an early Nyāya philosopher does) we should give up the ordinary account as unsuitable and explain the relation betw^een the cognition that prevents and the cognition that is prevented on the analogy of the relation between a gem and burning

A follower of the early Nyaya philosopher may argue in this way But then an NN philosopher would contend that this does not in any way enable him to overcome the shortcomings of the view he so zealously defends For in the first place he admits that the account of the relation between the preventing cognition and the prevented one that he gives is not the ordinary one and he takes resort to this course as there is no other alternative But on what ground does he say that there is no other alternative? Obviously the view that a complex property ought not to be treated as an

NSLP But is it not question begging ? Or better, in view of the fact that he fails to account for what is intuitive, he argues in the above way as he notices that the view he zealously defends is untenable, but would not acknowledge it And this is unfair Besides, when a case of the following kind is taken into consideration it is seen that the view he holds cannot be defended even by taking recourse to the above argument or to an argument of this kind

Let it be assumed that a jar individual is on the ground and a person utters the sentence that what has conch shaped neck etc is not on the ground The sentence on being heard gives rise to a cognition Now, an NN philosopher contends that whereas according to him the cognition is false, and he can demonstrate its falsity, a follower of the early Nyāya philosopher who holds that a complex property cannot be an NSLP cannot demonstrate that it is false and ought to treat it as true To analyse the contention of an NN philosopher we may consider one paradigm case of a true cognition and also one such case of a false cognition Thus, where there is a rope, and a cognition articulated as 'this is a rope occurs, we have a paradigm case of a true cognition In this case 'this or what it stands for figures as an epistemic subject—*viśeṣya*—and 'rope (i e ropeness' or) what it stands for figures as its epistemic predicate—*prakāra* The cognition is true as what figures as its epistemic subject is in possession of (Van) what figures as epistemic predicate Now, if the cognition were of a snake or were articulated as 'this is a snake it would have been a paradigm case of a false cognition For then snakeness would figure as the epistemic predicate, and this would figure as the epistemic subject The cognition would claim to show that the epistemic subject is in possession of the epistemic predicate But as a matter of fact it is in possession of ropeness and not snakeness With these few words in analysis of a paradigm case of true cognition we may consider the case of cognition mentioned above

The cognition occurs as a consequence of the hearing of a sentence The process of the occurrence of such a cognition may be briefly described in the following way The words that are parts of the sentence are heard, then the entities with which they are related by the meaning relation are recollected, such entities are connected, and a primary cognition (*anubhava*) results Accordingly it may be said that the entities viz. 'ground and negation of having conch shaped neck etc are recollected and combined The outcome is the cognition under consideration But the combination (*anvaya*) is wrong The sentence has been uttered by a person who does not know what is the case That is the ground is in possession not of the said negation but of its negation The cognition is false

But a follower of an early Nyāya philosopher cannot accept this analysis For he holds that a complex property cannot be an NSLP and so also he cannot say that the ground is in possession of the negation of the negation referred to above Indeed he cannot properly analyse the case of cognition under consideration But he may not admit it He may even say that the cognition under consideration is true For on the ground figuring as the epistemic subject a jar individual or an individual having the negation of the negation of the said complex property resides but an indefinite number of such individuals do not And if one such individual be taken into consideration then

it is the case that the ground is in possession of the negation of what has the said complex property as it is the other individual—and not the individual on the ground that has the said property But even if he takes such a position he cannot save the view he is zealously defending For he confuses between what is limited by having the said complex property as such property and what is limited by that particular case of having the said complex property—property as residing So he may adopt a desperate position He may say that in view of fact that a negation that specifies a negatum ness that is limited by a complex property is figuring as the epistemic predicate the cognition is false That the position is desperate and indefensible is obvious For by taking into account only the epistemic predicate of a cognition one cannot ascertain if the cognition is true or false In reply it may be said that a cognition like it is in possession of ether *(gagana)* in the relation of inherence may be dismissed as a false cognition just by taking into consideration what figures as the epistemic predicate and so there is no hard and fast rule for assessing the truth or the falsity of cognition But the reply would be futile For ether is categorially a substance and it is not a compound *(sāvayava)* substance Besides only a compound substance resides in its constituent parts in the relation of inherence So to ascertain the falsity of the cognition referred to by him it is not necessary to take its epistemic subject into consideration and one may dismiss the cognition as false only by taking into consideration what figures as the epistemic predicate So the reference to it is of no help Besides it should be kept in mind, that the cognition that what has conch shaped neck etc is not there is not always false It is so when a jar individual is on the ground But when no jar is there it is not And a follower of the early Nyāya philosopher cannot account for this If he is consistent he should say that the cognition that what has conch shaped neck is on the ground is also false when no jar is there or he should say that it is true when a jar individual is there And none of these alternatives as has been argued is tenable The view that a complex property cannot be treated as NSLP should be given up It may function as an NSLP even when it is known that it is a complex property and that a simple property is co-extensive with it (29)

With the above explanatory observations on some technical terms frequently used by an NN philosopher, we may consider how a defender of the definition of negatum-ness in terms of impossibility of co residence would seek to overcome the objection that the definition is too narrow as it fails to cover the negatum of a mutual negation and so how he would spell out the structure of the said negation Thus he would spell out its structure as it is a negation that specifies a negatum ness that is limited (relation wise) by the relation of identity and (attribute wise) by cowness When the structure of a mutual negation is thus spelt out it is obvious that the objection that the definition under reference is too narrow is overcome Thus when a cow or what is limited by cowness is on the ground the relation holding between the cow and the ground is that of conjunction and not of identity If the relation between them were one of identity the objection would have been insurmoutable In short, when the NSLR is conjunction the negation is a mutual negation the objection is about the negatum of a mutual negation and so the NSLR is identity So even when a cow stands on a stretch

of the ground, a mutual negation of cow is there So the objection has no force

Thus, we see that a defender of the definition of negatum ness under reference can overcome the objections that are ordinarily levelled against it Nevertheless for some reasons that would not be discussed in this paper the definition has not been accepted either by the Nyāya philosophers of the classical period or by the NN philosophers

The most important name in the classical period is that of Ācarya Udayana and he rather incidentally gave a definition of negatum ness It may be stated as follows An object that goes about the world may be invested with the property of 'being a negation of its own negation So, briefly put the definition is that negatum ness is being a negation of a negation (30) Two points emphasised in this definition may be mentioned Thus, in the first place, what does not 'go about the world *is not a negatum* In other words a fictitious entity cannot be a negatum In the second place, a real or non fictitious entity like a jar is treated as a negatum only when it is considered as in possession of the negation of its own negation This definition is not as *nearer to* common sense as the definition just discussed is Nevertheless it is not much removed from commonsense It is true that it makes use of the rule of double negation But then the rule is understood by the Nyāya philosophers in its intuitive sense *Thus in* exposition of it they say that when it is the case that we say or cognise *that* there is a jar on the ground we do not say or cognise that there is no jar on the ground and we may even say or cognise that it is not the case that there is no jar on the *ground* Similarly when we say or cognise that there is no jar on the ground we *do not* say or cognise that there is a jar on the ground This evidences that a jar is virtually identical with the negation of its own negation (31) The definition as it would be evident *from* what has been said seeks to be logical or to give a logical criterion for identifying a negatum without going beyond common sense or the intuitive Accordingly it became almost universally accepted, and even the NN philosophers who propose another *defini*tion occasionally take resort to it (32) But then it has been observed *by some that* the definition is too narrow in that it is not applicable to the negatum *of a mutual* negation

Thus when a jar is a negatum and the negation concerned is the constant negation of a jar we get back the negatum when the negation is negated and so we are entitled to say the jar is in possession of the property of being the negation of *its* (constant) negation So the definition that Ācārya Udayana gives is *applicable* to the negatum of a constant negation But it is controversial if the jar be *a negatum* of a mutual negation the definition is so applicable For the more widely *held* view on the constant negation of a mutual negation is that it is not the *negatum* but the *negatum* ness limitor The reason behind the view is as follows A mutual *negation* is a negation in the relation of identity The relation of identity is *not a locus sense* generating *(vrtti niyāmaka)* relation So we may say that a jar is identical *with itself* But we do not say that a jar has itself In other words, the cognition that a jar *is in* possession of itself if being in possession of itself be understood *on the analogy of*

'a jar is in possession of jarness or colour etc ' wont not be an authentic cognition But then the cognition that in the jar there is no mutual negation of itself or that the jar is in possession of the negation of its mutual negation is authentic So the constant negation of the mutual negation of a jar in terms of the rule of double negation is something positive in respect of its being and that it resides in the jar So the constant negation of the mutual negation of a jar is not the negatum ness that resides in it but the negatum ness limitor Accordingly the definition as given by the Ācarya is not applicable to the negatum of a mutual negation and is too narrow It is too wide also as it is applicable to the negatum ness limitor

Possibly apprehending these difficulties Śiromani while commenting on the above definition as referred to by Gaṅgeśa observed that the first negation as appearing in it should be understood as the cognition that prevented the cognition of the negation from occuring Thus understood the definition may be analysed as follows When it is the case that there is cognition in which jarness in the relation of inherence figures as the epistemic predicate then a cognition that a jar or what is in possession of jarness in the relation of inherence is not there does not occur as it is prevented from occuring and a jar is deemed as the negatum of the constant negation of jar Similarly when it is the case that when there is a cognition in which a jar in the relation of identity figures as the epistemic predicate then a cognition in which a jar figures as the negatum of a mutual negation of a jar does not occur It is prevented from occuring Besides—and this is the orthodox way of interpreting Śiromani— when in a cognition jarness in the relation of inherence figures as an epistemic predicate then also the cognition of a mutual negation of jar is prevented from occurring And so jarness (or a jar) may be treated as a negatum of the mutual negation of a jar and the definition concerned is not too wide Now when it is known that the hill is in possession of smoke which is compre hended by (*vyapya*) fire the cognition that the hill is in possession of negation of fire is prevented from occuring So one may be tempted to hold that the definition as inter preted by Śiromani is too wide in that it is applicable to smoke which is not a negatum of the negation of fire Śiromani was fully aware of the possibility of a such a misunderstanding Accordingly he said that the second negation as appearing in the definition is to be understood as *svabhāva* its own negation That is if it be the case that a cognition of x prevents the occurrence of the cognition of the negation of an x the negation being of x itself then x is to be treated as a negatum to the negation concerned Thus interpreted the difficulty mentioned above disappears

However Jagadīśaḥ while interpreting the verse of Nyāya Kusumāñjali in which the above definition occurs observes that a negatum or negatum ness that is sought to be defined is that of a constant negation Thus he steers clear of the difficulties or inter pretations mentioned above Pakṣadhana Miśra however thought that the negation of a negation is in every case the negatum ness limiting relation But this has not been favoured by the subsequent NN philosophers Again some NN philosophers have observed that the negation of a mutual negation is not in every case the NSLP but some property common to every negatum of the negation but not possessed by any other object and so it may be treated as the outcome of the negation of a mutual negation

Some others have held that if the NSLP be the more complex property than the sort of property mentioned above, then it is not to be treated as the result of the negation of mutual negation but if the NSLP be the less complex property it is to be so treated Mathuranatha however while elaborating the definition of comprehension (*vyapti*) mentioned first by Gangeśa and rejected by him as unacceptable observes that the constant negation of a mutual negation is if the rule of double negation be accepted the negatum ness limitor But then in course of his elaboration a few sentences after it he observes that it may be the negatum as well This is quite perplexing To remove it Pt Ś Miśra has given some notes in his edition of the text concerned Torn out of the context of the discussion on the nature of comprehension it may by expressed in the following way Thus, some early Nyāya philosophers were of the view that there was no harm if it were held that the constant negation of a mutual negation were the nega tum, the mutual negation being understood as *bheda*, difference or non identical with They also held that when there was a cognition like not a jar (this is not a jar), then if what figured as the object of the cognition were only the negation of identity in respect of a jar (*ghatatadātmyābhāva*) then it would remain unaccounted for that the word non not gave rise to a cogntion of difference But then if a relation be not locus sense generating it cannot function as a negatum ness limiting relation This is a rule universally admitted But it also is universally admitted that the only exception to the rule is the relation of identity Accordingly, there being no other alternative we should say that a constant negation of *bheda* or non identity yields the negatum Anyway, there is no settled opinion among the Nyāya philosophers on what is the constant negation of a mutual negation The interpretation given by Siromani to Ācāryas s definition saves it from being either too narrow or too wide And Jagadiśah as has been observed steers clear of all these mass of views by stipulating that the definition is of the negatum of a constant negation only

In this connection Jagadiśah makes an observation that is of some philosophical interest Thus, he observes that negatum ness is that property of a real entity that entitles us to use the word 'negatum ness It may be dwelt on briefly Thus we have seen that Ācārya Udayana denies that a fictitious entity is ever the negatum of a nega tion Jagadiśah elucidates this contention of the Ācārya, and observes that negatum ness is a property of a real entity But while drawing a list of the kind of entities that 'go about the world' we do not include in the list of a kind of entity called negatum To put it differently we do not say that negatum ness or negatum ness ness (*pratiyogitātva*) is a categorical property comparable to and co ordinative with substance-ness, quality ness etc That some radical NN philosophers do not subscribe to such a view is beside the point No orthodox NV philosopher will ever agree to say that negatum-ness or negatum ness ness is a categorial property But then he would not deny that we make abundant use of the word negatum Indeed, there are kinds of philosophical discussion that cannot be conducted without using it From this it should not be concluded, that a negatum or negatum ness is just verbal in respect of its being much as a universal is held to be by a nominalist Nor again should we think that in respect of being it is epistemic comparable to the being of a universal in traditional conceptualism

Besides, it cannot be denied, so a Nyāya philosopher would say that a negatum may be given in perception in that a negation is perceived and there cannot be any perception of a negation which is not at the same time a perception of the negatum as well Accordingly, he would deny that a negatum is an abstract entity or that negatum ness is an abstract property if by 'abstract we understand the non sensible To be sure he would admit that there are a host of negata and so also a host of negations that are beyond the range of ordinary perception (*laukika pratyaksa*) But then he would add that there are a host of entities coming under the categories of substance, quality etc that are also beyond the range of ordinary perception And we do not say that they are abstract So it would be unreasonable to treat a negatum or negatum ness as abstract Nevertheless, it is a fact that in the accepted list of categories negata are not included, and with the exception of the few radical NN philosophers no NV philosopher would agree to incorporate negata in that list So we have argued before that words like 'negatum are status indicative words These observations of Jagadīśah were in our mind when said what we did before (33)

The NN philosophers however do not accept the definition given by Ācārya Udayana Thus while admitting that when a jar is known its negation is not known and so there is an opposition— the sort of opposition that obtains between the cognition of the preventer and that of the prevented— they do not accept the rule of double negation as stated above For they hold that the theory of negative facts which is at the heart of the Nyāya theory of knowledge and being is not honoured if the rule of double negation be admitted (34) So the question of their accepting the definition of negatum ness does not arise They prefer to define negatum ness as a sort of SS And we propose to analyse it by dwelling briefly on SS

The expression SS of a sort is so abundantly used particularly by the NN philo sophers that a student of NN not infrequently gets confused, and hardly has any inkling of what it is and also of what the Nyāya theory of relation is It is not possible go into them in this paper So we shall in this paper take a concrete case and would refer to some of the definitions of SS that one cannot fail to come across while reading the texts Thus we have seen that to every negatum there is a corresponding negation Now the two are distincts and when we cognise one of them we cognise it as determined or qualified by the other But what is the determination precisely? To put it differently the cognition of either of them is a determinate cognition and the Nyāya philosophers whether of the early period or of the later days are of the view that to account for or to spell out the structure of a determinate cognition we should introduce some relation And so some relation is needed to spell out the structure of the determinate cognitions referred to above And our question is accordingly what is this relation precisely? In answer to it it is said that it is a relation of the SS type And some have defined SS as when it is the case that no relation in addition to the determinate relata is required to account for a determinate cognition we have a relation of the SS type for it is of the nature of such a relation that it permits itself to be subsumed under one or other cate gory mentioned in the accepted list of categories and has the fitness for giving birth to a determinate cognition without requiring a relation in addition to the determinate relata

(35) This definition brings out some of the features of a relation of this kind Thus in the first place, the relation has to be such as may be categorised in terms of the categories mentioned in the accepted list of categories The importance of this feature may only be hinted at by referring to the list of categories accepted by the NV philosophers in which relation is not included True, it includes *samavāya* or inherence but then the NV philosophers admit a host of relations and inherence is one of them Indeed to the surprise of the beginners in NV philosophy anything whatever it may be categorially or in respect of its being is treated by the philosophers of this school as a relation functionally Secondly, the relation under consideration gives rise to a determinate cognition without the assistance of a relation in addition to the relata And thirdly it is the nature of the relata in this relation that function as a relation and the relation is thus the nature of the relata themselves Hence the name *Svarupasambandha*

Anyway to come back to the concrete case under consideration Thus we have two cases of determinate cognition viz the negatum as qualified by the negation and the negation as qualified by the negatum The relation, so it is contended is of the SS type That is, to account for the relation between a negatum and its corresponding negation no relation in addition to the relata is required But as suggested above it may be considered from the side of the negatum— the first case of determinate cognition mentioned above represents it and from the side of the negation— the second case of determinate cognition mentioned above represents it Popularly, the two cases a spoken of as (1) the negation residing *in* the negatum And the question is what do the two in —S stand for in the two cases And the Nyāya philosophers in answer to it say that the in in the first case stands for the SS relation of the sort called *pratiyogitā* or negatum ness and the in in the second case stands for the SS relation of th sort called *anuyogitā* or subjunct ness

Now the definition is given in terms of fitness for giving rise to or causing a determinate cognition Accordingly the cause ness limiting property that is in most cases an assimilating property should be considered as constituting the nature of what figures in the resulting determinate cognition In other words what is fit to produce a determinate cognition is so fit by virtue of being in possession of the property referred to And in the concrete case under consideration or when the case of negation is the negation of a jar there are two such properties viz (I) Jarness residing in a jar and (II) that negation ness residing in the negation So also if the case of negation were that of fire we would have fireness and that negation ness Now it cannot be denied that there are a host of negata and so negations that are beyond the range of ordinary peraption and it may be objected that in view of the fact that the definition is given in terms of fitness for causing a determinate cognition and such a cognition not resulting the definition would not be applicable to these negata and the definition would be judged as too narrow To overcome such an objection it is said that this is the reason for introducing the word fitness in the definition and though the negata are beyond the range of ordinary peraptions they are not beyond the range of extra ordinary perception and the other non perceptual kinds of cognition But then it may be argued that when a negation of snake is miscognised as a negation of rope it is ropeness and that

negation ness that claim to be sort of properties mentioned above, and so they should go into the structure of the SS relation concerned But then it is universally admitted that a false cognition may be determinate, but the determinate object that it claims to show does not 'go about the world' Hence there is an anomaly Thus, if the properties viz ropeness and that negation ness that go into the structure of the SS relation in the present case be a genuine relation then the negation of rope should be the fact that 'go about the world and this would imply that the false cognition under consideration is not a false one But then this is the case and so ropeness and that negation ness should not go into the structure of the SS relation under consideration But then a determinate cognition though false has been produced, and how has it been ? Should we say that in ascertaining the SS relation that is at the root of the origin of a determinate cognition only true cognitions are to be taken into account ? And the answer that is usually given to the question is in the affirmative or that the expression determinate cognition as occurring in the defining sentence is to be understood as a true determinate cognition

But the affirmative answer is hardly any answer at all It spells out in a more emphatic manner the circle that the objection raised above rather in a round about way by the question to which it is intended to be an answer The point may be put more explicitly in the following way by contrasting the case of the false cognition under consideration with one that does not give rise to the circle or anomaly as is being alleged Thus let it be assumed that the cognition that there is a cigarette case on the table is false in that what is there is a small box that looks like a cigarette case This is a case of determinate cognition that claims to show a determinate object viz a cigarette case-on the table But such a determinate object is not there And there is no difficulty in analysing it For the determinate object that figures in it is so by virtue of the relation of conjunction (represented by the preposition on in the English sentence) and the relation is independent of or does not owe its being to the false cognition in which it figures But in the case of false cognition under consideration the relation of the SS type is not so independent of it True, ropeness and that negation ness are not dependent on the said cognition But the complex of which they are said to be constituents and which is the determinate object that the said cognition claims to show is In other words when the determinate nature of a cognition is spelt out in terms of a relation of the SS type the determinate object is real provided the cognition concerned is true and the cognition is true provided it is real And this is indeed a circle In the case of the false cognition of the cigarette case such a circle does not hold for the simple reason that relation concerned is something in addition to the relata But this is not the case with a false cognition when a relation of the SS type is introduced to account for its determinate nature And the circle is unavoidable

Besides the critic of the definition and so also of a relation of the SS type may continue that neither jarness nor that negation ness that was spoken of while analysing the definition with reference to a concrete case is a relation in respect of its being So it should be assumed that the determinate cognition concerned converts it into a relation This conversion is rather a case of transmutation, and it is difficult to imagine

how a cognition may do it— particularly when the nature of a cognition is unde in a realistic manner In reply, it may be said that not only in the case of a relation SS type, but also in many other cases what is not a relation categorially may figur cognition neither as an epistemic subject nor as an epistemic predicate and so shoi treated epistemically as a relation In other words for an NV philosopher relatioi *(sambandhatva)* is not a categorial property But then there are determinate cogni and to spell out their structure relations are needed He seeks to do it in terms o nature of the relata and so without introducing a relation in addition to the relata thinks that there are cases when this may be happily done Thus to account fo relation between a cognition and its object a relation in addition to the relata is needed For such is the nature of a cognition that it cannot occur without being o object So, a relation of the SS type seem to eliminate relations in addition to relata at least in some cases Besides, it silences the critic of relations who dem that to be related with its term an additional relation is required and thus invol infinite regress But then a relation of the SS type cannot account for a large numl of determinate cognitions and so they introduce some relations that are relations oi functionally and not categorially The most obvious case of such a relation is conjun tion It is categorially a quality, but it is intuitive that it often functions a relation critic of relation may argue when a relation of this kind obtains between its relata the some other relation should obtain between it and its relata, and there would be a infinite regress But then a Nyāya philosopher would argue that the very question oi the relation of a relation is a psendo question (35A) Conjunction itself brings it out u the most happy manner When a conjunction figures as a relation, the question of its being related to its relata by another relation does not arise If such a question did arise then it would not have functioned as a relation Indeed it may figure in many determinate cognitions not as a relation but as a quality In such a case it is a relatum and not a relation and to relate it a relation is indeed But the said relation is not another conjunction, but in ordinary cases is inherence *(samavaya)* To relate inherence to its relata another relation or another inherence is not required For, such is its nature that it relates itself to its relata Indeed it is with reference to inherence, that the idea of a relation of the SS type was first proposed by the NV philosophers Besides, it was noticed by them that *samavāya* or inherence could not be subsumed under substance or quality or any of the other categories mentioned in the list of accepted categories. So it was included in the list and was made co ordinate with the other categories men tioned in the list Now the critic may contend that all this is a consequence of not including relation in the list of categories or of holding that a cognition just shows its object but does not contribute anything to the given to make it ordered The NV philosophers do not accept the first alternative as they think that it would go against the law of logical economy They do not accept the second alternative as that would imply giving up realism and accepting the sort of idealism that the yogacara Buddhists do But then may it not be said that they have in some important sense eliminated relations altogether? They could not eliminate inherence as that would have harmed their theories of universals of compound substance *(sāvayava dravya)*, of causality and

some other important theories dear to them Neither could they subsume it under the other categories and so say that it was functionally a relation and not categorally, as that would also have harmed these theories Besides that would have been counter-intuitive But then so the critic would contend, that while examining a relation of the SS type or the Nyāya theory of relations one need not necessarily adopt a radical posture so that either idealism or a kind of metaphysical theory that treats relations as appearances and not ultimately real may be treated as more plausible. Indeed, one may even agree to admit a relation of the SS type in some cases But it is difficult to swallow the contention under cosideration that jarness and that negation-ness by themselves account for the concrete case of determinate-cognition referred to above. For, it appears that they are transmuted by the cognition concerned and so the secret of their entering into the structure of the relation lies in the cognition itself and not in them And this is perilously like an idealistic contention Not only that. In view of the fact that cognition plays such an important role in the case under consideration, the occurrence of visual perception that the ground is in possession of a negation of jar become inexplicable For the relation between the ground or a locus and the negation of jar or a negation residing there is a relation of the SS type and in this case also it would be contended that the cognition itself enters into the structure of the relation. And a cognition is not an object of a visual perception which when determinate cannot occur if the relation does not figure in it implying that it plays a causal role also. So the critic when not radical would say that the definition of a relation of SS type that has been given above cannot be accepted for it is the definition that is at the root of all the difficulties discussed

Now some Nyāya philosophers, as for example Pt. Misra P. who has been followed in the above after subjecting his text to a free and interpretative expository analysis hold that the definition as suggested by the critic should be given up But then he does not think that a circle as such is vicious. For every Nyāya philosopher contends that the properties of being an object of true cognition" *(prameyatva)* of being a namable *(abhidheyatva)* etc. are omnipresent properties or properties of every real entity, and so also of themselves. And it is not thought that though a circle is involved in this contention the circle is vicious, and the contention should be judged to be false. So also the circle referred to above need not be deemed vicious. Besides, it would be counter intuitive to deny as the critic himself admits that in many cases what is not categorially a relation functions as a relation. And so one may move one step further and argue that in view of the fact that there are cases of determinate cognition — and the critic also admits it — one may be committed for without introducing a relation in addition to the relata. The critic is right in claiming that the definition of a relation of SS type given before is inadequate. He is also right in holding that the cognition concerned should not on any ground enter into the structure of the relation which accounts for its determinate character. But then he has missed an important [illegible] considering the visual perception of a negation. Like the negation [illegible] in its locus like the ground-[illegible]. For, some philosophers [illegible] relation that is claimed to be co-ordinate with inherence and [illegible]

mentioned in the accepted list of categories, as holding between a negation and its locus They call it *vaiśiṣṭya* But this in the first place upsets the Nyāya Vaiśesika list of categories and gives rise to a host of insurmountable difficulties, the chief of which is that it strengthens the contention of the critics of relation viz that relation holds among appearances only or is an appearance as it involves infinite regress Accordingly, no Nyāya philosopher can admit of such a relation He would explain the relation between a negation and its locus as a relation of the SS type and would claim that the admission of a relation of this type silences the critics of relation Now, he holds however that we should give up the definition mentioned above and replace it by a relation that is of the nature of both the determinate relata *(dharmidvaya svarupa)* and the question of how such relata may function as relations is to be settled by an appeal to what is intuitive exactly as how conjunction that is not categorially a relation may function as a relation is settled by such an appeal (36)

Now if the definition as given by Pt Miśra throws any light on the subject or mystifies it is an open question It is our hazard—for we cannot refer to any text—that it was not thought to be illumining by the NN philosophers—for no reference to it is made to any text of NN philosophy The NN philosophers give two definitions of the relation under consideration, and we may observe in advance that the second one is the first one stated in a more elegant way Now the statements and the analysis of the two definitions should be prefaced by a few words on the approach of the NN philosophers It consists in accepting the contention of the critic that while giving the definition and so also while subjecting the concept of relation to analysis the causal approach should be abandoned Pt Miśra ignored it possibly because he was interested in giving the definitions in terms of the nature of determinate relata Thus it is suggested that to indicate the nature of a relation one should not take into account what causes a determinate cognition One should on the contrary inspect the structure of an ordinary determinate cognition with a subject and a predicate When one undertakes this inspection one notices that there is an epistemic subject an epistemic predicate, and something other than these two (37) This something else is the relation in the case of the determinate cognition concerned, though it may be categorially a quality or a substance or something that may be categorised in terms of any one of the categories mentioned in the accepted list of categories

But it may be asked what is gained when this approach ? In answer to it may be observed that to account for the relation obtaining between a negatum and its corresponding negation (from the side of the negatum) one may say that the relation is just negatum ness residing in the negatum and one may further be inclined to argue that this does not necessitate the immediate introduction of entities like jarness and 'that negation ness into the structure of the relation But such an argument cannot be used by an orthodox Nyāya Vaiśeṣika philosopher who does not admit that negatum ness or negatum ness ness is a categorial property It was from this point of view that it was observed before that negatum ness was a property of a sort and so just a status designating property Now to be consistent an orthodox NV philosopher should say that negatum ness is in final analysis is the negatum itself or the negatum ness limiture

property And so even when an SS is conceived as the nature of the adjunct or of the subjunct *(pratiyogi anuyogi anyatara svarūpa sambandha)* nothing substantial is gained It is a return to the position of Pt Miśra with the difference that whereas he conceived of the relation as to be the nature of both the relata, in the just mentioned way of conceiving it, the relation is of the nature of either of them, and the disjunction not being mutually exclusive, it does not substantially different from Pt Miśra s conception It might be a technical logical gain whether real or philosophical For, in this of conceiving it amounts to this jar (or jarness) or that negation (or that negation ness) Accordingly an NN philosopher would spell out the definition as what has been observed before to be the second way The second way of conceiving an SS by an NN philosopher may be put as follows When it is the case that what may be categorised in terms of one or other category mentioned in the accepted list of categories and what on account of being in metaphorical possession of some properties figures as a relation, then there is a case of SS (38) We may seek to analyse it in the following way with reference to negatum ness *that it has been observed is a relation of the SS type holding* between a negatum and its corresponding negation considered from the side of the negatum Thus, in the definition three points have been emphasised and they are (1) the relation concerned is of the nature of the relatum and so to categorise it no *additional category is needed* , (2) *it figures as a relation by virtue of being in possession* of a property and (3) the possession is metaphorical— *uparāgena* The points may be illustrated with reference to negatum ness Thus (1) negatum ness as it has been observed before is of the nature of either the negatum or the negatum ness limitor This is, in the opinion of many NN philosophers it is of the nature of the negatum But then ordinarily the Nyaya philosophers distinguish between specific negation *(viśeṣabhāva)* and generic negation *(sāmānyābhāva)* There are some NN philosophers who are reluctant to admit generic negation That is to account for the negation of colour as such which figures in a cognition articulated as there is no colour in the sky the NN philosophers who admit these two kinds of negation argue that there is a difference between the two cognitions of negation expressed respectively as there is not this colour in the sky and there is no colour in the sky and we may happily account for it if we admit that while a specific negation of colour figures in the first cognition what figures in the second cognition is a generic negation of colour But the Nyāya philosophers who do not admit of the two kinds of negation argue that the said generic negation may be reduced to a logical product (or sum) of every specific negation of colour But then the more established view is that such a reduction is not possible and generic negation is ineliminable particularly because the cognition in which such a logical product of specific negations figures cannot prevent the occurrence of a contradictory affirmative cognition According one is permitted to make two contradictory statements like there is no jar on the gound and there is a jar there Similarly it is intuitive that one may cognise that there is no red colour in the sky no orange colour there no green colour there no blue colour there no indigo colour there no violet colour there— that is of every colour— in the sky (*gagana*) or empty space and yet doubt if there is some colour there Hence the more widely held position is that we should distinguish

between specific negation and generic negation But then if negatum ness be of the nature of the negatum, then in view of the fact that in the case of a generic negation there may be countless negata, there would also be countless negatum ness, and so also a countless number of SS even in the case of a single generic negation It would be giving indulgence to prolixity and to articulate it we may require a disjunctive statement with countless disjuncts and it is an open question if such a disjunction can ever function as a relation So it has been held that at least in the case of generic negation, negatum ness is of the nature of the negatum ness limiting property And to explain the first point here we should mention only that when negatum ness be of the nature of the negatum or of NSLP, no additional category is required If this were not the case then either the SS relation would have been a fictitious entity (*apadartha*) or relation as such or the relation of negatum ness would have to be included in the list of categories But none of these alternatives are considered reasonable by the Nyāya philosophers and accordingly they say that to categorise SS an additional category— a category not included in the accepted list of categories— is needed

We may now consider the second point It has been observed before that negatum ness is a property of a sort, and if it be held further that it is of the nature of the negatum then there being a countless number of negata there, the number of the property concerned would be countless And it is essential that they be assimilated That is it is required that not only the countless number of negatum ness specified by a generic negation like the negation of a jar be assimilated but also the countless number of negatum ness specified by every negation be In other words, if the first kind of assimilation were required 'Jarness would have been of some help, and it is obviously of no help for achieving the second kind of assimilation To achieve this a higher order property is required The said property is the property of 'negatum ness ness residing in every negatum ness whether specified by the negation of jar or any other negation

Besides, it should be kept in mind that what is not a jati (universal or class property) or an *akhanda Upādhi* (a simple or unanalysable property) do not (or if it be preferred cannot) as such that is without reference to a property residing in it figure in our cognition Thus when a jar figures in our cognition it so figures as in possession of jarness, and jarness being an assimilating class property may figure (if it not be explicitly referred to as a class property) without a reference to the higher order property viz. jarness ness (40) Similarly negatum ness is not a class property or a simple property, and so whenever it figures in our cognition it figures as loaded with the higher order property mentioned above It may be observed that it spells out the realistic attitude of the Nyāya philosophers who not only hold that this is intuitive but also argue that the denial of it would amount to the adoption of the nominalistic position of the Buddhist philosophers who hold that what are given are just *bare sense particulars— nilaptādisa mudaya*— the universal being due to 'the additional wheel-work of mind — *kalpana janya*. Again, it has been argued before that if a relation be understood in terms of what causes a determinate cognition, then a circle is the outcome It has been thought by some as it has been observed before that the circle is not vicious But the NN philosophers generally do not think in this line They point out that the conception of cause is a

relational conception or is intelligible only in a relation viz the relation of a cause with its effect To put it differently, a certain kind of invariable relation is treated as a causal relation Accordingly when we seek to define a relation in causal terms we seek to define it in terms of itself or in terms of a relation of a certain kind So the circle involved cannot be held to be non vicious And to overcome the said circle we may seek to define a relation like negatum ness in terms of the higher order property mentioned above But then also we cannot overcome the difficulty For the higher order property viz negatum ness ness is itself an SS and so the difficulty is not really overcome Accordingly it has been contended before that what figures in a determinate cognition but not as the epistemic subject nor as the epistemic predicate but as something other than them is a relation In the case of a relation of the SS kind a higher order property is involved as by virtue of being in possession of such a property it figures as a relation In other words, a relation is needed to account for a determinate cognition Such a cognition is evidently of a complex and the complex to be or to figure as a complex requires something what is different from what figures as its epistemic subject and as its epistemic predicate The case of the complex figuring in the determinate cognition articulated as the jar is on the ground has been discussed before It is to be mentioned here that the jar and the ground by themselves cannot form the complex that figures in the cognition concerned This is obvious The complex has been formed by what on stands for, and it is conjunction Now though conjunction is categorially a quality, it is in the case concerned functioning as a relation Similarly, in the determinate cognition of the negation of a jar a complex figures as the object 'A jar' and a negation figure as the epistemic subject and the epistemic predicate of the cognition concerned And it may be contended the two constituents of the complex just mentioned do not require something additional for the complex to be or to figure as a complex So the early Nyāya philosophers sought to define a relation of the SS type in the way we have discussed But then as negatum ness is a property of a sort and has so no distinct categorial status their account lacked something It is true that as a negation is necessarily of something or is never apprehended without reference to its negatum or in what the negatum ness resides, the complex figuring in a determinate cognition of the negation of a jar has some characteristic difference from the complex figuring in the determinate cognition that the jar is on the ground Nevertheless, it cannot be said the negation concerned constituents the complex in the sense of a relation does For it specifies the negatum ness and is a specifier and has the property of being a specifier that is in final analysis a relation of the SS type Nor can it be said that the jar does the job of a relation in this case For in it the negatum ness concerned resides and in the opinion of some as it has been observed before, the negatum ness is of the nature of it So also it cannot be said that jarness does the said job in this case For it is the negatum ness limitor and in the opinion of some the negatum ness concerned is of the nature of it So something additional is required Paradoxically it is also not required Something additional is required as the conception of a relation is that it is something other than both the epistemic subject and the epistemic predicate And it is not required as the complex concerned is of a distinct sort and the relation is of the SS type So the NN

philosophers demand that the complex that figures in the cognition concerned be mo e carefully inspected, and they hold that when this is done it is seen that the negatum ness figures in the complex for to spell out the structure of the cognition we say that it is a negation that specifies a negatum ness residing in a jar and that it does not figure as not having the higher order property mentioned Accordingly, it is by virtue of possessing the said higher order property that it figures as a relation This seems to be what the NN philosophers say when they insist on the second point The third point may be immediately disposed of The point is that the possession of the higher order property is metaphorical or *uparāgena*, obviously, it cannot be otherwise For negatum ness has no distinct categorial status, and the higher order property is not of the sort, Jarness or negation ness is It may be possessed only metaphorically Anyway, with this brief analysis of SS, and a packet of technical terms felt necessary we may translate (c) into (d)

There is in the lake a negation that specifies a negatum ness residing in fire and limited (relation wise) by conjunction and (property wise) by fireness (d)

However (d) also is not deemed to be as precise as the NN philosophers hold it ought to be So they make use of the technique of inserting paryāpti This is a task by itself and would require a monograph of greater length than this one to be briefly outlined Nevertheless, from the analysis of some of the extensively used technical terms of NN it would appear that they are not terms of an artificial or semi artificial language They are terms of a technical ordinary language We should now try to explain this rather paradoxical expression, and so would say a few words on ordinary language in the section below But we should make an observation in passing It is to the effect that as in an artificial language some of the ambiguties of ordinary language are carried over so also, as we have seen, in the technical language of the NN philoso phers— some ambiguity remains This has also been brought out though not directly in the analysis (42)

III Some observations on ordinary language

In this section we would make a few observations on ordinary language to bring out that the paradoxical expression mentioned above is not really so and also to bring out that the treatment of the subject of the paper has been of the kind that a paper with the title 'Navya Nyāya and ordinary language should be It seems it would be con venient if the second task be undertaken first In other words the expression ordinary language is not as ordinary as one may hold it to be when not in a reflective mood And so we should say a few words to state what we mean by it and we hope that this does not substantially differ from what many philosophers who have reflected on it and have also argued that while working on a philosophical problem we may treat ord nary language as the begin all if not the end all of our philosophical task (43) In other words it seems to us that if we succeed in stating what we understand by the expression under reference then no argument would be required to establish the two propositions viz (i) that the treatment of the subject of a paper bearing the title under consideration ought to be of the kind undertaken in this paper (ii) and that the said paradoxical expression is not actually paradoxical So we should say in a very general way what

we understand by the expression 'ordinary language and may do it with the help of the distinctions that Prof Ryle makes and which is familiar to a student of contemporary British Philosophy (44)

Thus Prof Ryle has made a distinction between (a) ordinary language, (b) ordinary linguistic usage and (c) the ordinary use of an expression He has further held that when we say, 'ordinary language or (a) we mean the 'common, vernacular colloquial, non technical language But when we say ordinary linguistic usage we mean the custom practice vogue the fashion of using what occurs in (a) And when we say the ordinary use of an expression we mean 'any stock or standard way of using any expression whether technical or ordinary' Now Prof White in his book on Prof Moore mentions the distinctions made by Prof Ryle and observers that 'Moore s *references to ordinary* use and *ordinary language are meant* to *express his intention* to speak about the ordinary use of expressions which are expressions of ordinary *language such* as *know good* ' ' *see* 'real ' 'time (45) In *other words* as *Prof* White has argued in an elaborate way, Prof Moore 'respected and defended ordinary language in the sense of ordinary use of everyday language (47) So he in many cases sought to find out what was the meaning or analysis of such words as know or 'real as used in everyday lauguage In other words we all of us in a sense know what 'know means for we do use it correctly and can also identify such uses of it If anyone happens to use it in a way that disturbs us we feel perplexed and ask if it is not due to rather an odd way of using it Indeed, many philosophers particularly the sceptics seem to use it in a very disturbing way Accordingly it is fact that it is necessary to find out what is the precise meaning of the word 'know' as used in everyday language To put it differently a perusal of the disturbing uses of the word, particularly by philosophers suggest that though in a sense we know the use of the word, in another sense we possibly do not We know the meaning of the word but not its analysis And Prof Moore as is well known, gave considerable attention to such analysis But then as Prof White has argued it at length Prof Moore was also of the view that ordinary language indicated what we all believed and so he considered that when a philosophical use of words of ordinary language was inconsistent with or incompatible with their ordinary use it was *legitimate to reject the philosophical views that involved such uses as absurd (48) So,* a reference to ordinary use of everyday language was for Prof Moore of great philosophical importance and *Prof Ryle who has drawn the distinctions stated above as well* as the numerous contemporary philosophers, particularly the Oxbridge ones would in principle agree with him

But then as regards the philosophical importance of ordinary linguistic usage that is of 'the custom practice, vogue fashion of using any word of the common vernacular, colloquial, non technical language Prof Ryle is sceptical He thinks that any dispute about which one among the many uses of a word is the standard use is philosophically uninteresting though it may sometimes be felt necessary by a philosopher to ensure successful communication The position of Prof Moore on this point is slightly different He does not deny that a dispute about ordinary linguistic usage is rather verbal and may be left to the lexicographers and persons interested in diction or

literature (49) Indeed he has distinguished between "what most of us say" and "how most of us speak", and has held that while the second is relevant to diction, and so philosophically unimportant, the first is not about diction, but about what most of us maintain or believe and so philosophically important (50) Nevertheless, he did not think that an appeal to usage had no philosophical importance Thus he sometimes appealed to usage to assure himself or his readers that he was using an word in a stock way Again, he also in some cases appealed to usage when the question if an use of an expression was the stock way of using it was there or was permissible So Prof Moore was not entirely in agreement with Prof Ryle in thinking that an appeal to usage was not philosophically interesting Similarly, Prof Moore thought that when a term was technical a philosopher ought to refer to its technical usage (51)

But then Prof Moore appealed to common sense also Prof White has considered at length the question what Prof Moore understood by 'common sense', and it appears from his treatment of the subject that the task of ascertaining Prof Moore's conception of common sense is pretty difficult Fortunately it is not necessary for us to go into it We should only observe here that Prof Moore did not think, as some writers on him have thought that he did, that the two appeals viz (i) to common sense and (ii) to ordinary language were not two different appeals but one appeal merely and that the said appeal was to ordinary language For, though Prof Moore did on many occasions observe that ordinary language indicated what we all believed and also that when a philosopher's use of a word was inconsistent with its ordinary use his statement containing that word was inconsistent with what common sense believed to be true he nevertheless was against equating common sense with ordinary language (52) Besides, there are reasons for holding that Prof Moore thought that an appeal to ordinary language was 'subsidiary to the appeal to common sense (53)

We have considered Prof Moore at some length as we think that his contributions to contemporary British philosophy when judged from the standpoint of its development is of great importance Indeed, contemporary British philosophy is given the appelation 'analytic philosophy and this is to a great extent due to Prof Moore's interest in analysis, or to the emphasis that he gave to the method of analysis But then he, as Prof White has made it abundantly clear made use of different models while using the method (54) And it is well known that different philosophers have understood analysis in different ways Besides as Prof Weitz has observed

Although analysis, in any of its contemporary forms—as real, conceptual or contextual definition as reduction and translation of linguistic complexes into more simple or ultimate units of discourse or as logical syntax—persists among philosophers even to-day, it seems to have lost its great hold on serious contemporary philosophy Three of the great analysts themselves, Wisdom, Ryle and especially Wittgenstein have repudiated or replaced analysis as the proper method of philosophy Some writers, anxious to retain the term analysis — perhaps because of its laudatory associations with clarification—characterise the later work of John Austin and P F Strawson, as linguistic analysis or ordinary language analysis But this extension of the term is misleading since an essential part of the recent work of these philosophers involves the

explicit rejection of analysis in any of its contemporary modes as primary in philosophy Their concern shifted from definition, reduction, or translation to description, from analysis to elucidation (55)

Nevertheless, there is hardly any reason for not subscribing to the following observations of Prof Quinton

Between 1945 and 1959 two related but nevertheless distinct kinds of linguistic philosophy were dominant in Britain The first of these is the pure doctrine of the later Wittgenstein as expressed in his philosophical Investigations (1953) The second is the Oxform philosophy of ordinary language whose most prominent exponents have been Gillert Ryle and J L Austin

The two forms of linguistic philosophy share a conception of the nature of philosophy and a predominating interest in questions about meaning and about the nature of mind For both the characteristic mark of wrong traditional metaphysical philosophy is the collision with obvious common sense certainties Another link with Moore is the explanation both give of philosophical paradox they attribute it to the misuse of ordinary words, inspired by treacherous analogies Where they differ is that Wittgenstein and his followers were chiefly concerned to dispel confusion and paradox by any means that came to hand they strenuously repudiated any desire to assert a contrary philosophical position For, the philosophers of ordinary language, however metaphysical paradox is not simply a conceptual disorder to be cured it is rather a convenient point of entry into the task of setting out the complex informal logic of the philosophically crucial terms of ordinary speech, a task that Ryle has called "logical geography and Austin 'rational grmmer (56)

From the above observations, particularly of Prof Quinton it would be obvious how great the influence of Prof Moore is on contemporary British philosophy and so we are justified in dwelling on at some length on him Besides every student of Nyaya philosophy would agree with the vast number of contemporary British philosophers and so in ultimate analysis with Prof Moore that a metaphysical statement colliding with *common sense certainties is a suspect and ought to be rejected on this ground only* Indeed the Nyāya literature is replete with instances of clinching an issue when in a debate or dispute with the philosophers of the other schools particularly those of the Svatantra Yogācāra school of Buddhism by appealing to *lokavyavahāra* and *lokayātra* (57) The two Sanskrit words may be explained in the following way Thus, in NK it has been said that the word 'vyavahāra means the using of words'— *śabdaprayogah* It has also been said that it means using a sentence with the intention of communicating — *bubodhayiṣāpurvakavākyaprayogah* Besides NK states that when a sentence as for example the sentence this is a cow is used to articulate a cognition it may be said that a *vyavahāra* is taking place (58) So we may say that *vyavahāra* means using a word or a sentence to communicate or to articulate a cognition In other words it means linguistic behaviour And the compound word *lokavyavahāra* means linguistic behaviour of the common folk or of the social group But NK in a different place has observed that all actions with a forward direction or actions consequent upon cognition and performed to obtain the pleasant objects and to avoid the unpleasant ones are also meant by

vyavahāra (58) Obviously in this sense every volitional act is a *vyavahāra* So the compound word under consideration such actions of the common folk or of the social group Thus understood it stands for what the word '*lokayātra*' also does And we think that it is permissible to treat it as similar to the English expression common sense In other words the expression common sense is not as univocal as one may fondly hope Prof White has made strenuous efforts to ascertain what Prof Moore meant by it or what according to him was the criterion of common sense and the outcome has been the contention that he did not always use it in the same sense or that he did not always use the same criterion to identify a common sense statement (59) Nevertheless we may say that the kind of actions referred to above involve some beliefs that are philosophical and that some of these beliefs are taken to be ultimate in the sense that to question them or to reject them appears odd and occasionally leads to a conflict though not usually recognised, between what is said and what is done

It is not necessary to draw up a list of these beliefs Indeed the task of drawing such a list if undertaken seriously would be streneous one and may not to the satisfaction of everyone be completed But a list of some of these beliefs may be drawn up and that may be sufficient to indicate what common sense is ordinarily taken to be Thus, the belief that the object cognised is independent of its cognition is a common sense belief So also is the belief that there is an external world Similarly the belief that a cognition is diaphanous and when true shows its object as it is, is a common sense belief Again the belief that what we saw before is now being touched by us and accordingly we do not see a colour only or touch a tectile sensum only but also a physical thing that owns the colour or the tactile sensum is a common sense belief So also the beliefs that the distinction between a cow and a horse is real and that as the class of all cows and the class of all horses are co ordinate classes an individual that is a member of one of them cannot be a member of the other are common sense beliefs So also the beliefs that the distinction between the subject of a cognition and the object cognised is real, and that a cognition occurs and shows its object and is owned by the subject are also common sense beliefs There are many other such beliefs and as it was said before an exhaustive list of them cannot possibly be drawn Moreover, it would be obvious from the incomplete list just drawn that such beliefs are behind the everyday actions of the common men A philosopher may challenge them and say that there is no compelling reason for accepting them But then such a philosopher often holds that though they have no roots in reason yet while we act we cannot deny that our actions imply as if they were rooted in reason (60) Now one may hold that such an approach in philosophy to these beliefs is rather jaundiced For it is questionable if the task of a philosopher is to found such beliefs on reason or to investigate into the roots of them in reason His task rather is to find out the structure of them to connect them and also to point out that when a philosopher challenge them or persuades us to believe in what is contradictory to them he contradicts himself either knowingly or unknowingly Or as the Nyāya philosophers argue that doubting cannot be limitless One may indeed doubt but then one should always keep in mind that doubting cannot go on ad infi[illegible] and when it appears that doubting if continued would amount to a collapse of all

action, and also to an inconsistency between what is being said and what is being done one should stop it (51)

We have dwelt at some length on what the Nyāya philosophers meant when they used expressions like '*lokavyavahāra*' and *lokayātra*, and we think that it is permissible to interpret their appeals to *lokavyavahāra* and *lokayātra* in clinching an issue as appeals to ordinary language and common sense We may accordingly be permitted to say also that their approach to philosophical questions and their philosophical attitude are comparable to those of Prof Moore But then we should be careful and need not be over enthusiastic and treat the Nyāya philosophers and for that any philosopher or any school of philosophy of the ancient or medieval times as if they were our contemporaries We would therefore be rather safe if we say that the Nyaya philosophers occasionally referred to ordinary language and frequently to common sense to clinch an issue but they had more trust in the traditional style of philosophising To put it differently, they referred to ordinary language and to common sense also as a part of the traditional style of philosophising and this was done by many other philosophers or philosophical schools with a realistic bias Besides to treat such references as appeals to the final court of appeal would be unfair Thus the Nyaya philosophers referred to ordinary language to bring out the plausibility of their view that the words '*Jñāna buddhi uplabdhi* and *caitanya* were synonymous and to show the unplausible character of the Samkhya view that they were not so The Samkhya view was a consequence of the cosmological and the ontological views sponsored by the school The Nyāya philosophers did not subscribe to these views and sponsored and defended views incompatible with them So they referred to ordinary language to bring out that these words were synonymous We may if we so prefer say that they thought in the manner of Prof Moore that a denial of their synonymity was perplexing or puzzling But then they were rival metaphysicians and would never have said that metaphysics or such metaphysics as collides with ordinary language should on this ground be deemed false Besides in their controversy with the Samkhya philosophers on the cosmological and ontological views concerned they were not content to confine their appeal to ordinary language and would have been bewildered if they were so told They also produced arguments in the traditional philosophical style to establish their own views and also to disestablish the views of the Samkhya philosophers Again the contention that the words mentioned above were synonymous was not directly aimed at disestablishing the Samkhya views (62) The Sutra concerned when given a liberal interpretation from the linguistic point of view suggests, without saying it that as the Samkhya philosophers would deny their synonymity and ontological views difficult to defend In short the Nyāya philosophers would have strongly denied that such references to ordinary language were comparable to appeals to the final court It also should be mentioned that they did not seek to analyse the meaning of the philosophically intriguing words as Prof Moore did So also they did not undertake a descriptive or elucidatory (as contrasted with the analytic) study of language as the later contemporary British philosophers do This is a truism and indeed trivial But it is worth mentioning For there is a tendency among some writers of Indian philosophy to trace all that is laudatory in

contemporary philosophy in the philosophies of India that flourished in medieval and ancient times Accordingly, we should emphasise the point, though trivial that though development and advance in philosophy are not as remarkable and as easily noticeable as they are in science and technology yet they are facts Indeed, the relation between philosophy and science and technology is highly complex and that possibly is one of the reasons for there being many incompatible views on the subject, and this has provoked many outstanding thinkers to deny that there is any relation between them or to hold that metaphysical philosophies are not philosophies proper But then it is undeniable that there is some relation between them For developments in science and technology have changes in the social structure as their consequence And this has changes in the sense of values and the world-views as its consequence So a person philosophising today cannot do it in the way a medieval or an ancient philosopher did And if there be a change in the style of philosophising then there would be a change in the content of philosophy also So it is not an exaggeration to say that if the ancient or the medieval philosophers philosophised today they would have done it in a different way

From this it ought not to be assumed that the ancient or the medieval philosophies are dead and so our task to day is to give them a decent burial For, the expression 'perennial philosophy is both useful and meaningful, though the expression 'perennial science is not Past science is rather discarded science, but past philosophy is ordinarily rather philosophy out of fashion and every student of the history of philosophy knows it well that what is out of fashion today may not be so tomorrow Thus, possibly since Plotinus hardly any philosopher paid serious attention to Plato s *Timaeus* His other works have received more or less considerable attention But it has not Possibly the kind of cosmology and also the kind of ontology that Plato sought to work out in it has not been appetising to the modern philosophers or philosophers after Plotinus Indeed, cosmology has been an object of distrust of the modern philosophers whether of the rationalist school or of the empiricist school Some of them have even argued that human nature being what it is a philosophical attempt to construct a cosmological theory though intriguing is futile But development in physics that undermined Newtonian mechanics and so the mechanistic view of the world that was subscribed to by the elites of the modern age provoked many speculative minds to construct cosmological and ontological theories, and thus to do high metaphysics that would replace the mechanistic view and in many case to reinstate a religious view or the Christian theistic view in its place True such attempts by some outstanding physicists with little or no training in philosophy have been judged to be failures Neverth less, speculative adventures have not been given up And Prof Whitehead was of the view that cosmology was the proper province of philosophy Besides he was an eminent mathematician and with Lord Russell was one of the founders of modern logic. He was also a thorough student of ancient medieval and modern philosophy and of science and literature as well Lastly he was gifted with a highly speculative and rational mind So it was only natural that he would take part in the speculative adventure And he did and thus breathed new life into Plato s *Timaeus* This has inspired a considerable number of contemporary Anglo American philosophers who inspite of the fact that the

philosophical atmosphere is UK and the States in either antimetaphysical or to unmetaphysical do high metaphysics quite unperturbed So the task of sorting out the dead and the living elements of even ancient philosophy is rather unimaginative if not foolish The point can be corroborated with reference to every great philosopher of the ancient and the modern times But this is not necessary though for the present paper it is relevant to mention that this is the case with Hume also In other words, contemporary British philosophy that is zealously perused in the Indian universities is predominantly empiricistic even when it is presented as linguistic or analytic philosophy (63) Green who 'unfurled the banner of Idealism in Oxford' subjected the philosophy of Hume to such a severe criticism that for some decades German philosophy or Hegelian idealism dominated the world of philosophy in Great Britain Some great names in British philosophy are associated with this kind of doing philosophy The philosophers concerned were called Neo Hegelians though they hardly philosophised on Hegel or followed Hegel in the ordinary sense of the word follow Hegel inspired them but all of them were not inspired in the same way and they produced philosophies that were original in the true sense of the term Besides the philosophy of one Neo Hegelian differed considerably from that of another though the influence of Kant and Hegel is quite evident in all of them The contemporary British philosophers treat these philosophies as exotic flowers and this is quite appropriate in that the British philosophical soil is 'unfertile for a philosophy of the Hegelian kind To put it in plain language empiricism is the dominant trend of British philosophy and though for a few decades a philosophy not compatible with empiricism dominated the British universities, it did not last Hume though dead for a few decades came back to life in a rather boisterous way And when in this paper it is contended that philosophy has a perennial aspect what is contended is not something grandiose but something humble or prosaic It is to the effect that philosophy develops in a tradition or atmosphere When they are different philosophies also are different The kind of tradition and atmosphere that environ the philosophies of Prof Moore and the later analysts are different from those that environed the Nyaya and the other systems of Indian philosophy And so they appeal to ordinary language as made by the contemporary British philosophers is different from the references that the Nyaya philosophers made Ordinarily they occasionally referred to everyday speech to settle a philosophical issue But then they also argued in the traditional philosophical style And if the question were raised which was primary they so we are persuaded to think would not have hesitated to say that the reference to ordinary language was not Again when they felt that some proposition held by them might be apprehended as rather odd, they also referred to ordinary language to allay such an apprehension They also referred to ordinary language to identify the different elements that go into the structure of a cognition and similar phenomena In short, they appealed to ordinary language in the way that the ancient Western philosophers like Plato and Aristotle also did though they like the philosophers of some other schools of Indian philosophy had the insight that a cognition consequent upon the hearing or the reading of a sentence though indirect was non inferential and a philo ophy of grammer and language— the historical language in

which they wrote— was an important part of philosophy So also there was nothing dramatic about their references to common sense It was primarily a reference to what was intuitive (64)

Anyway assuming that it is proper for us in philosophy to undertake at least occasionally, a study of linguistic usage we may ask what exactly are we expected to do ? From what has been said before it would be evident that different answers may be given to it and that they may not be compatible But we have not so far considered the view of Prof Cook Wilson that seems to us very plausible (65) It is not possible, nor is it necessary to state in this paper his view in details We shall be content with giving what is relevant for it It is to the effect that in the case of many words that are of interest to a philosopher it is the case that we cannot say that we do not know what they mean But then it is also the case that we cannot say what they mean precisely That is the words are used by us even when we are not doing philosophy and when we do philosophy and make an attempt to state what they mean we find that it is an onerous task and also that the more we try the more we find that the sought for meaning or definition is eluding us So, not infrequently we may stipulate meaning or definition It amounts to exercising volitions and thus to abandon the task for defining or getting the meanings concerned (66) Not only that If it be the case that the philosopher giving the stipulated definition says that he is giving such a definition as Lord Russell and Prof Whitehead do in their *Principia* and if the word concerned be of an artificial language as is the case in the *Principia* then the consequence is not harmful and may be willingly accepted by all concerned as possibly there is no other alternative But if it be the case that the philosopher concerned declares that he is giving such a definition and the word concerned be of natural language, then he should also state the reasons for giving such a definition and after considering them one may or may not accept it In the opinion of some thinkers a large number of philosophers who use familiar words in un familiar senses use them in some stipulative sense without declaring it and this creates the kind of perplexity to which Prof Moore frequently referred Again it may be thought— and we are of the opinion that many a competent student of philosophy thinks so— that one cannot philosophise without using familiar words in more or less unfamiliar senses, then philosophy, whether openly admitted or not by the philosophers themselves is as such more or less stipulative, and it seems that ordinary language is more or less insufficient for doing philosophy and that this may explain why one great philosopher or a student of philosophy trained in one tradition finds it extremely difficult if not impossible to get the full or real meaning of what another great philosopher or a philosopher philosophising in a different tradition, says Nevertheless, a case may be made for ascertaining non stipulative or descriptive definitions of words used in ordinary language And Prof Cook Wilson thinks that the classical example of arriving at such definitions is illustrated in the Socratic search for definitions

His point may be stated as follows The Socratic attempt to find a definition may appear at first sight to be paradoxical and inexplicable For as is well known, Socrates inquired into what may be the meaning of such words as were quite familiar It cannot be said that he and also the persons with whom he was in dialogue to ascertain

the meaning of some words did not know their meaning If that were the case, there would have been no dialogue They all knew what their meaning was They could use them, and also understand them when used by others Nevertheless, they did not in some sense know their meaning For, otherwise the attempt to ascertain what was there meaning would have become a vain enterprise Thus the situation was that in some sense *the meaning of the words* was known and in another and equally *important* sense it was not known Thus, all the persons with whom Socrates was in dialogue and also Socrates himself knew who were brave and who were not which acts were just and which were not, when there was a case of knowledge and when there was not and so on Nevertheless, it was the case that they could not give a definition of bravery, or of justice or of knowledge In other words, it was the case that they could say who was brave and who was not which acts were just and which were not when one was in a state of *having knowledge and when one* was not etc They knew how to identify the individual instances of bravery (and cowardice) of justice (and injustice) of knowledge (and belief, opinion and ignorance) but they did not know what was common to them— what was the definition of bravery that would be applicable to that particular property of every brave man and would not be applicable to any coward for not having that property, what was the definition of justice *that would be applicable to every just act* and not *applicable* to an unjust act, and so on And when the vaguely entertained definitions were suggested it was found that they were either too wide or too narrow, and also that to ascertain the definition that would not be either too wide or too narrow was a strenuous, though intriguing and absorbing task

Now it appears that Prof Cook Wilson recommends this model He seems to hold that when we undertake the task of ascertaining the non stipulative definition of *some word or words of* interest *to a philosopher we* should *particularly when the word* is a name word start from the facts of the use of a name and shall be guided at first certainly by the name Next, we have to think about the individual instances to see what they have in common, what it is in fact that has actuated us This seems to be the examination of a thing or reality as opposed to a name At this stage we must take first *what seems to us common in certain definite cases before us* next test what we have got by considering other instances of *our own* application of the name If it be found that the generalisation first arrived at is not applicable to some case or cases to which *it ought* to be then we would hold it to be too narrow and take appropriate steps to amend it and thus to make the generalisation more general Then, we should consider if the generalisation first arrived at or when made more general is applicable to case or cases to which it ought not to be then we should treat the generalisation concerned as too wide and seek to remedy it When this is done we may obtain the *non stipulative definition* sought for (67)

This account of Prof Cook Wilson s view closely resembles the Nyāya attempt at arriving at non stipulative definitions Indeed the Nyāya philosophers and also the philosophers of those schools of Indian philosophy who are of the view that the objects that go about the world *are definite and to seek for definitions is not a vain task* and so hold that the principal tasks of a Śāstra or philosophy are to mention the topics to be

discussed in it, to give their definitions and to examine the definitions given (68) It is well-known to every student of Nyāya philosophy or of NN, that the philosophers belonging to the school undertook that task of ascertaining definitions of the topics concerned with great zeal, and as a consequence of which they particularly the NN philosophers adopted a number of methods to arrive at a definition No exhaustive enumeration— and far less an analytic treatment— of them can be undertaken here We would be content with the mentioning some of them viz of those that cannot escape the notice of a student of even a primer of NN Thus there is an attempt to arrive at a definition that is descriptive or is in terms of a property other than a universal or its analogue that all the defienda have and what is not a definiendum does not have (2) This is in most cases found to be not quite satisfactory as some defect like being too wide or too narrow remains and the defects appear ineliminable So in those cases where there is a simple property— *Jāti* or *akhanda upādhi*— residing in every definiendum and not residing in anything that is not a definiendum is available the definition is given in terms of it (3) Again it is found that in most cases such a definition demands that it be given in terms of one of the disjuncts occuring in a disjunctive statement with a limited number of disjuncts A large number of definitions are given in terms of a disjunct of such a disjunctive statement In other words, the NN philosophers often refer to a definition oriented towards a common property other than a universal— given by the early Nyāya philosophers But on account of the fact that it is not possible in many cases to overcome the objection that it is either too wide or too narrow they give the definitions in terms of the kind of simple property just mentioned The case of the definition of a substance illustrates this happily Thus in the Sūtra of Kaṇada a substance is defined as what is the substratum— āsraya of a quality or an action or is an inherent cause *(samavāyikārana)*— the kind of cause in which an effect that is positive in respect of its being and is either a compound substance or a quality or an action, in short, is categorially a substance or a quality or an action, resides in the relation of inherence *(samavāya)* This definition of Kanāda may be treated as a unitary definition or as three definitions expressed in one sentence Traditionally it has been treated as three definitions expressed in the aphoristic style characteristic of a Sūtra Now of the three definitions the one in terms of the substratum of an action is obviously too narrow for a Vaiśesika philosopher for he holds that an ubiquitous substance like the soul or ether (akāśa) is not the substratum of an action Similarly the definition in terms of 'being an inherent cause is also inadequate for there are many substances that have not produced an effect though they are capable of doing it Accordingly the definition of a substance as being the substratum of a quality has been deemed to be the most important one But then it is too narrow in that an account substance at the moment (or the first moment) of its occurrence is not the seat of a quality For all the qualities that reside in it are occurrents and they reside in it in the relation of inherence Accordingly the said substance is an inherent cause of them and so a temporal antecedent to them So at the moment of its occurrence it is not the seat of one quality though in the next moment it is invested with many of them Thus an occurrent substance at the moment of its occurrence is as devoid of qualities as a quality is and the definition under cosideration

not applicable to such a substance which also is one of its definiendum and is narrow

There have been attempts at overcoming this difficulty in the following way Thus, has been contended that the expression 'being the locus of a quality in ultimate lysis is 'not being the locus of a constant negation *(atyantābhāva)* of qualities and en the definition is considered after taking this into account the objection that it is narrow in that it is not applicable to an occurrent substance at its moment of occurrce disappears That is it is true that the said substance has no qualities But this ans that it is the seat of prior negations and not of constant negations of qualities l so at the next moment such prior negations are annihilated and qualities occur and de in it Nevertheless this defence of the definition has not been estimated highly by ny NN philosophers who flourished after Śiromani For, it assumes that a prior ation and its corresponding constant negation do not reside in the same locus and opposed to each other The assumption was treated as almost self evident by the āya philosophers who flourished before Śiromaṇi But Śiromaṇi questioned it and ntended that there was not any good reason in favour of it Some NN philosophers er Śiromaṇi were even more radical and declared that there were good reasons for lding that a prior negation and its corresponding constant negation were not opposed l did reside in the same locus So their followers argued that the defence of the inition under consideration though ingenious was a failure Accordingly the defini n of a substance in terms of a class property gained currency and as some philosophers o while admitting that universals were real or furnitures of the universe refused to mit the universal substance ness' *(dravyatva)* the sponsors of the new definition ight to establish it as the limitor of the property of being an inherent cause *imavāyikāranatāvacchedaka)*

Though the above way of defining in terms of a universal does not amount to ining in terms of a disjunct occurring in a disjunctive statement with a limited number disjuncts there are a large number of cases when this is the case Thus while amining one of the widely held definitions of an inferential cognition in terms of being cognition produced by an application *(parāmarśa)* it is found that the definition is not plicable to some cognitions of this kind So it is contended that the definition nsists in being in possession of the class property that resides in the one mentioned se and is directly comprehended by *(sakṣātvyāpaya)* the class property of being a imary cognition *(anubhavatva)* In this case we have disjunctive statement with a nited number of disjuncts viz. (1) being a perceptual cognition *(pratyakṣatva)*) being an inferential cognition *(anumititva)* (3) being a cognition of a name and bearer resulting from previous instruction in terms of similarity and a perceptual gnition of the said similarity *(upamititva)* and (4) being the cognition consequent on the hearing or reading of a sentence *(śābdabodhatva)* Obviously the properties o 1 3 and 4 do not reside in the definiendum mentioned above and the second one es in every definiendum of the definition concerned and so the definition is held by any to be free from all the faults the presence of anyone of which may render a defition defective and accordingly may be accepted as an elegant definition The same

method is noticeable, though used in a more elaborate way in the following definition of an inferential cognition Thus, it is to the effect that an indisputable case of an inferential cognition should be taken into consideration to find out by means of inspection the class-property that resides in it and does not reside in anyone of the three other cases of co-ordinate cognition and the definition concerned would be the cognition that is in possession of the said property is an inferential cognition Thus, the class properties that reside in the cognition spoken of are (1) being an inferential cognition *(anumititva)*, (2) 'being a primary cognition' *(anubhavatva)*, (3) being a cognition' *(jñānatva)* (4) 'being a quality' *(guṇatva)* and existence *(sattā)* The said properties are related as the property mentioned before is comprehended by the property mentioned immediately after, and so they may be arranged in the familiar scholastic style in the form of a tree

Thus the property (1) is comprehended by property (2) which again is comprehended by property (3) and so on, and we may arrange them in order of comprehension in a hierarchical order, as the medieval scholastic philosophers were fond of doing and which is also known as the tree type arrangement Now, to come back to our definition We should also take into consideration a cognition that is a member of a co-ordinate class, and we may take a case of perceptual cognition All the class properties listed before except the first one reside in it and so we get the definition sought for (73) We may describe this method of defining as conceptual cartography which is thought by many contemporary philosophers who are called analysts in the sense mentioned before though we should add that these thinkers do not appreciate the tree type arrangement of universals,— or, concepts, the term they favour— possibly because of the kind of empiricism that they avowedly or unavowedly hold Anyway *the method* adopted in this case may be said to be a variety of the method mentioned first in this paragraph and so in terms of a disjunct occuring in a disjunctive statement with a limited number of disjuncts.

(5) A clear case of a definition given in this style is that an ordinary sense-object contact Thus the Nyāya philosophers draw a distinction between an ordinary perception *(laukika pratyakṣa)* and extra ordinary *(alaukika)* perception They also define the kind of sense object contact holding in the first kind in the style just mentioned Thus, they mention the six kind of such contacts, and incorporate them in a disjunctive statement with six disjuncts and give the definition by mentioning that any one of them is such a contact and the resulting perception in an ordinary perception (73a) So also they attempt to define a fallacy *(hetvābhāsa)* in the ordinary way and after a strenuous attempt find that a fault free definition cannot be obtained in this way They declare that what figures as one disjunct of the disjunctive statement in which the five faults recognised by the philosophers of the school are incorporated is a fallacy (74)

(6) But then in some cases when an assimilating property like a class property is not available and the different ways of arriving at a definition just considered not related for various reasons that cannot be mentioned here they so it appears, hold that only the ordinary method of getting a definition is open to us and we should follow the method and if necessary should be prepared to undertake a severe and tortuous course Thus they seek to define a sense-organ *(indriyatva)* in the ordinary way for being a sense

organ' is in their judgement not a class property *(jati)* and even without going through a much tortuous course they seem to be successful (75) But in the case of giving a definition of comprehension *(vyāpti)* it is found that this is not the case So a large number of definitions are formulated by the many philosophers of the school, and they are examined also to ascertain if they are fault free

Now in all the cases of definition mentioned it is known both to the writer and also to the student, that the definienda may be identified and so the definition is in a sense (or intuitively) known but it is not in another sense (or conceptually spelt out) known So in all these cases we may compare the Nyāya search for definition with the Socratic search as analysed by Prof Cook Wilson Particularly in the attempt of the NN philosophers to arrive at a happy definition of comprehension the similarity with the Socratic attempt is too obvious to be dwelt on here (76) Accordingly we may with some justice claim that the NN philosophers were after non stipulative definitions of words of ordinary language But then, it may be objected that words like comprehension are hardly words of ordinary language In reply to such an objection it may be said that some exponents of the contemporary ordinary language philosophy as was mentioned before, hold that when a term was technical a philosopher ought to refer to its technical usage Nevertheless there is a difference For the instances of the use of a word may be identified not by a tyro but by one who has some acquaintance with *Śāstra* or the philosophy concerned— in our case the Nyāya Vaiśesika philosophy So it would not be fair to hold that the Nyāya or the NN philosophers were after non stipulative definitions of words of interest to a philosopher whatever might be his standpoint. And if anyone expects that a paper with its title would contain a discussion of at least some of the definitions stated above his expectation would not be a reasonable one *He may reasonably expect that a treatment of the technical terms some of which have* been discussed in this paper and which are also ordinary in the extended sense of philosophical treatment of usage as mentioned above And this has been done—though it ought to be mentioned that the NN philosophers did not undertake such a discussion and when they discussed them at some length they did it in the context of discussion of some topic that occupied the focus of their attention and the discussion was only marginal On appreciating the need for a discussion not marginal of these words particularly while reading the texts under orthodox scholars and teaching them to our students, we have undertaken it with what success we cannot say and we have tried to bring out that the words concerned are not of an artificial language nor of a semi artificial language They are words, as we observed before 'a technical though ordinary language

We think that we have been rather elaborate about what we understand by ordinary language And we may now proceed to state our reasons for saying that the technical terms discussed in this paper are terms of ordinary language We have mentioned before one such reason But this may not be convincing So we should substantiate it by some argument of a general sort But before that we should dispose of briefly a possible objection to our view on the nature of ordinary language Thus it may be contended that in the context of this paper we have treated *Sanskrit as an* ordinary language not the kind of Sanskrit that the philosophers particularly the NN

philosophers use, but Sanskrit without any qualification or such Sanskrit as is used by poets, the writers of stories and novels and such people And it may be contended that even the kind of Sanskrit just spoken of is hardly an ordinary language *For there is no strong evidence in favour of the proposition that it was used by the lay men or the ordinary folk* In other words, we have mentioned before that Prof Ryle has drawn certain distinctions with reference to 'ordinary language' *and have stated also that he holds that one may treat the* 'common, vernacular, colloquial, non technical language' as ordinary language And the objection under consideration is that Sanskrit as used either by the philosophers or the non philosophers was never such a language And in *disposing* of this objection we need not consider if it is historically true It may be It also may not be and we are persuaded to hold that the claim that it is historically true is more plausible But then it does not imply that the claim this paper is making should be *rejected* For to treat a language as ordinary it is not essential to ascertain if it is "colloquial or spoken even by the "under dogs' of the society Sanskrit, it may be assumed, was not spoken by the *prākritah janāh* the real people English as is spoken and *written* by the University men is not spoken and written by the *villagers or the* labourers When Prof Mundle in his closely argued book against the *contemporary* British ordinary language philosophers state that what is treated as such language by them is not the language of the common British folk but of the Oxbridge men who have been trained to write English in a more elegant way and with a dexterity that only a few Britishers can, he in our judgement, makes and important point though one may differ from him on its implication (77) Besides, it cannot be denied that some men who were not philosophers but writers on non philosophical *subjects spoke it* Again, the sacred texts are generally written in a language that every man or the '*real people* may under stand without difficulty and the Upaniṣads are not exceptions and the various hymns written by Ācarya Saṁkara and many other writers, though composed in Sanskrit were recited and even in these days are, by the real people Further, when a person goes through the Sanskrit dramas he notices that different kinds of people are not speaking in Sanskrit though some of them, as for example the fair ladies who were trained in the fine arts and so in Sanskrit, might have, and so that they do not is on account of the fact *the rules* governing the writing of dramas do not permit it Moreover, the prakṛta or the language of the real people as used in the different dramas and also by the different social standings the characters are different Nevertheless one notices *in the* varities the not obtrusive but nevertheless the not non noticeable presence of elegant Sanskrit And *finally as in the* case of an ordinary language that has some connection *remote or imme-* diate with the 'colloquial there are some words that are of interest to a philosopher and about which he cannot say that he does not know what it *means nor* again can say that he knows it— the Socratic puzzle referred to before— so also *in* the case of Sanskrit the question of its being or not being a language of the real people' being rather irrelevant Accordingly, we have used the word ordinary language to *refer to* Sanskrit in the context of this paper

Be that as it may we may now make an attempt to explain the rather paradoxical expression mentioned above Thus Prof Cook Wilson has observed

"the terms 'particular' and 'individual' are none the less technical because familiar They are adequate and useful because we know what is meant we forget their etymology and are not misled by it But as soon as we treat them as explanatory designations we are obliged to recur to their etymology and they become misleading Aristotle has recoursed sometimes to 'this and 'that' of everyday language but the practice though convenient is not adequate for several reasons This and 'that though often refer to a particular thing do not mean particularity , moreover they are applied to the so called universals, although incorrectly, and by a transference from the proper use, this colour standing for this kinds of colour Now a universal can always be designated otherwise than by this or that, whereas any particular cannot even if we appear to do otherwise we find, on scrutiny, that the particular in question is really designated by a relation to *something only designated by 'this or that' Again this use is so far really subjective* because it means the individual which I am pointing to now (78)

The above passage occurs in one of the chapters of *Statement and Inference* in which Prof Cook Wilson has discussed the problem of universals The relevancy of quoting it in this paper may be questioned But we are of the view that it is not irrelevant though the most relevant part of it is obviously where it is stated that particular and 'particularity are technical, and as they are used abundantly it is not noticed And we may add that this is also the case with 'universal' and universality Now if this be granted, then the question of distinguishing between a technical word and an ordinary word becomes difficult But then the difficulty is rather embarassing and not insurmountable To surmount it we may formulate it— as Prof Cook Wilson has done— in terms of *anubhava* or the intuitive and also by an appeal to the intuitive Thus we may consider how a perception— *savikalpaka pratyaksa*— is articulated When we undertake this consideration we notice that sentences like this is a cow this is a jar are universally admitted to be the examples of the articulations concerned Incidentally Prof Cook Wilson also considers 'a this such , or a this such and such ' as such examples Now, we may seek to translate such a sentence as this is a member of the class of cows ' or as ' this has or owns cow ness The translation however is not as intuitive as it may appear at first sight or to one with some training in philosophy For "being a member of the class of cows ', or ' owning or possessing cow ness is an expression hardly used by a layman and it is extremely doubtful if it forms a part of the ' common vernacular colloquial language Nevertheless if a layman who uses the sentence "this is a cow be requested to state why he uses the indefinite article before the word cow he may say that everyone does it and if he knows grammer he may also say that he has used it as grammer demands it But he may also say something that would not differ from what a student with some training in philosophy would also say For, he does not use the sentence with reference to a particular cow, but also with reference to any cow he may happen to perceive or instead of this he may use that with reference to a oow at a distance He may also happen to know that at times he is mistaken and take a horse to be a cow He also uses expressions like that cow another cow "not that cow ' 'not a cow and so on and he does it as an ordinary person as one of the hoi polloi So it may be said that he feels or intuits that the

individuals to which he applies
same sort or kind The use o
intuitive apprehension as Pro
resemblance or similarity It
terms of identity But then th
that the intuition under conside
expressions mentioned above
may doubt or deny that such a
coined by the Greek philosoph
phers from the vast unreflectiv
but behaviour-oriented, and hi
physical environment but also
values and his culture that
contribute even as a member o
behaviour of his others is sca
intuits that the individuals to
unity and also that this un
Accordingly, the difference be
defends a realistic theory of u
neither formulate such a theo
art of dispute can defend it
philosophers who *reject* the
behaviour oriented intuition
no philosophical significance,
philosopher and a *pāmara* or
them (79) Be that as it m
word "universal is technica
sort of intuition spoken of ab
Moreover, when we conside
'action' *(karma)* indeed
primarily for this reason b
"common vernacular, colloc
enrich ordinary language' (
Nevertheless it ought not to
an appeal to it is of no use
argue that this is the case (
Rather, they seem to think t
gap between the two is so w
large one and cannot be di
tioned that if the said gap b
most of the common sense b
logical outcome would be ei
objects though ultimately un

the expression "a cow" has a certain unity or are of the
f "same" is of some importance, for it indicates that the
f Cook Wilson has said, cannot be translated in terms of
should be at the conscious philosophical level translated in
is is not just now relevant What ought to be said now is
ration is behaviour oriented The ordinary man uses the
not as a reflective or contemplative being. Indeed, one
man is ever reflective and the expression hoi polloi was
ers for this purpose or to demarcate the aristocrat philoso-
'e crowd Anyway, our layman is not wisdom oriented
s behaviour is towards what environs him— not only the
the social environment, that includes even the sense of
surrounds him that he has inherited to which he may
f the crown Moreover his behaviour and is *typical of the*
rcely his exclusively So, it may be said that *our layman*
) which he applies the expression 'a cow has a certain
ity is deeper than similarity and is a case *of id ntity*
tween him and a realist philosopher who sponsors and
iniversal is almost negligible though *undoubtedly he can*
ry nor being not trained in the professional philosophical
It may not be irrelevant to mention here that the Buddhist
realistic theory of universals are *contemptuous* of the
and favour the view that reconstructing *such* intuition has
as there is hardly any difference between a *pandita* a
a tyro in respect of their behaviour towards what environ
iv It is obvious from what has been said above that the
l as it is introduced when a rational reconstruction of the
ove is attempted This is true also of *the word* ' particular
r such terms as substance' *(dravya)* 'quality *(guna)*
a host of terms that are abundantly used, and possibly
comes a part of ordinary language', and also of the
iual language are the contributions of *the philosophers to*
nd are not even suspected to be technical *But they are*
be imagined that philosophers have disfigured language and
in settling philosophical issues True, some philosophers
ut they are wisdom oriented and not behaviour *oriented*
iat the two orientations are qualitatively *different* and the
de, that no bridge can be built to span it The issue is a
cussed even briefly in this paper It would only be in a
s unbridgeable then not only ordinary language but also
eliefs and the empirical would be under *estimately* and the
her acosmism or the view that the world of many changing
eal and so non existent nevertheless appears and that this

appearance is inexplicable, *anirvācaya* And a Nyāya philosopher whether of the earlier period or of the later period is deadly against such view or its likes

Thus, it is evident that it is difficult to characterise a term as ordinary or technical We cannot take any language used by the layman and draw a line to demarcate the zones of technical and non technical terms in it What passes for non technical and is not even suspected to be technical may on careful consideration be seen to be technical Nevertheless as regards some expressions no consideration is necessary to identify them as technical But even when they are carefully considered it may be evident— if the considerations advanced above be not groundless— that they are in a way ordinary also and that they have been converted into un ordinary or technical terms by polishing their ordinary uses, either by adding something to its ordinary meaning, or by leaving out something from it or by both adding and leaving out or by using it if that be felt necessary in a metaphorical and so rather unfamiliar sense or in many other ways It is not necessary that we should draw a list of the various procedures even if it be assumed that this is possible Nor again do we think anyone with some training in philosophy is not acquainted with them at least in a vague way We would only underline that our contention that technical terms of NN do not transcend ordinary language that they are extensions of it and if the question be asked on the nature of the language of which they are constituents, and if again the answer that the language is the ordinary one be not satisfactory then our answer would be the apparently paradoxical statement made above — the statement is paradoxical not really but only apparently If any question be raised about the status or the reason for there being such an appearance our answer would be that this paper, so it is hoped is the answer

Key to Abbreviations

1	*AG*	Gadadhari Anumiti Prakaranam with Didhiti and T C (Chowkhamba, Banaras)
2		Avacchedaktvanirūkti Jagadīśaḥ
3		British Analytical Philosophy (Williams B and Montifiore A Kegan Paul 1966)
4		Bhaṣāparicchedaḥ
5	*BR*	Bhāsāratnam (MM Pt Kalipada Tarkacharyya Ed Calcutta— 1936)
6	*PE*	The Encyclopedia of Philosophy (Paul Edwards Ed Macmillan 1967)
7	*RTN*	Padārthatattvanirūpaṇam (Calcutta— 1976)
8	*SLJ*	Jagadīśih on SL (MM Pt Śri S Śāstri s Edn Chowkhamba, Banaras)
9	*SL*	Siddhāntalaksaṇaprakaraṇam— Didhiti
10	*SM*	Siddhāntamuktavali
11	*SSP*	Śabdaśaktiprakāśikā (Chowkhamba 1973)
12	*TC*	Tattvachintamaṇi (Page Nos AG)
13	*VPR*	Vyāptipañcakarahasya (MM Pt Ś Śāstri s Edn Chowkhamba)
14	*VTI*	Praśtapādābhasyam with Vyomavati Sukti, Setu (Chowkhamba 1930)

Notes and References

1) AG Preface
2) PE Vol-V pp 254 6
3) PE Vol I p 169
4) *Vahnyabhavavān Hradah*
5) Yasyabhāvh sa pratiyogi
6) TC p 357 The opposition contemplated is between two entities, and so the opposition between two statements such that one being true the other is false should on this view be understood in terms of the opposed entities about which the statements are
7) Ibid p 357
8) In this paper we propose to discuss the technical terms used by the NN philosophers For some reasons that cannot be either mentioned or discussed in this paper these philosophers did not undertake any discussion of them outside of the discussion of the topics like vyāpti pakṣatā, hetvabhasa etc We seek to discuss them as torn from the contexts in which they were discussed by these philosophers. It is not unlikely that our discussion may not be that accurate but we think that there is hardly any sentence in this paper that has no authoritative text behind it. When we sat at the feet of the orthodox scholars we felt the need of such a discussion and while teaching the subject to our students we have felt the need more acutely The outcome has been this paper—the worth of it would be left to the judgement of our betters And it is to be hoped that the undiscussed technical terms and also of the terms discussed here would be undertaken by them If the paper provokes them to undertake such discussions we would be fully rewarded and may even boast of laying the foundations however rickety, of a new branch of Indian philosophy, if not of philosophy as such
9) By a "bonafide negation' we understand a negation like a negation of jar In view of the fact that an NN philosophers treat occasionally a jar as a negation in that a negation of the negation of a jar is virtually identical with or of the essence of *(svarupa)* a jar, and so also negation ness as an SS which is not relished by many outstanding NN philosophers, we have introduced this expression
10) The technical terms mentioned here have been introduced as without using them the discussion undertaken cannot be continued in a satisfactory way But then the discussion of them demand that this be carried at a higher level than attempted at this paper It is content with the minimal discussion as given
11) SSP p 123
12) BR p 9
13) *viśiṣyate anena iti viśeṣana*
14) There may be languages in which it is treated differently
15) The reason of replacing *viśiṣta* by *avacchinna* is that the former is mostly used to mean determined in the sense of being related or owning a property that may categorically be a substance even

16) Expressions like "something is somewhere" 'resides somewhere" are to be taken in their most extended sense, so that the sentences like "jarness resides in a jar ' " a red colour resides in a jar ', ' the jar resides on the ground" are covered The orthodox scholars use ' asti "vartata' in such cases, and those who use Bengali say "*etā ekhāne āchey*" And so we have used them
17) The discussion assumes the ontological or categorial frame work of the NV philosophers Indeed, their logical and epistemological discussions assume it, and such discussions of the other schools assume the ontological frame works of them.
18) Prof Thompson s article in PE Vol I
19) SL PTN
20) For a not over technical discussion of it vide MM Pt Sri M Nyāyāchāryya s introduction in Bengali to PTN
21) What is a quality or a substance etc categorially may figure as a relation When it so figures a relation is not needed to relate it with its relata, but when it figures as a quality etc a relation is needed Vide Gadādhara p 20 and p 33
22) Sārvabhauma holds a different view
23) BR p 20
24) This kind of opposition holds between cognitions only
25) *Kambugrivādi* etc means a special arrangement of the constituent parts *avayavasamsthānaviśeṣaḥ*
26) Nyaya Kośaḥ p 83 3rd Edn 1928
27) BR p 20
28) Ibid p 20
29) ANJ pp 146 156 (MM Pt Vāmacarṇa s Edn Mather Khelanlāl)
30) Nyāya Kusumañjali, referred to by Gaṅgeśa also while stating the definition discussed above
31) VPR p 45 (Pt S Sastris edn discussed by us in Jadavpur Studies in Philosophy—I (Macmillan India 1979)
32) Pt S Miśra in his edition of VPR p 45
33) Ibid pp 45-49
34) (a) The subject has been discussed by us at some length in the paper The doctrine of triple negation, published in Jadavpur Studies in Philosophy I
34) (b) Setu Chowkhāmbā 1930 p 97 98
35) AG p 36
36) Setu p 98
37) SLJ p 138 39
38) *Kliptah padārthah San Kiñciddarmoparāgena Samsargatā vattvam*
39) SRJ pp 138 139
40) SM on BP
41) Ibid
42) The different senses in which the term Avacchedaka is used cannot be brought together with the help of definition or a defining common property
43) Prof Warnock on Austin PE

44) Prof White p 21
45) Ibid p 21
46) Ibid p 26
47) Ibid p 29
48) Ibid p 33, and the references of the writings of Prof Moore given there,
49) Ibid p 23
50) Ibid p 34
51) Ibid p 24
52) Ibid pp 32-33
53) Ibid p 34
54) Ibid pp 27
55) PE Vol I p 102
56) Ibid Vol I p 394
57) Nyaya-Kosah p 27
58) Ibid p 604— *athavā sarve ye vyavaharā ahāravihārādayah tesam heturbuddhih*
59) Op Cit pp 11 15
60) VEI p 527
61) KSU, TC etc
62) Sūtra 1 1 Just states that the said words are synonymous The writers on it point out that this spells out the disargument of the Nyāya philosophers with the Samkhya philosophers Nevertheless they undertake a critical examination of the Samkhya view
63) Taylor C BAP p 233
64) This may have as its consequence that in different cultural contexts common sense and ordinary language including the words that are philosophically intriguing would be different This would again have as its consequence gaps in communication It is doubtful if we may overcome such gaps by holding that what is at the core of the languages concerned is substantially identical But this is not the place to discuss the problem of gaps like communication gap, generation gap, cultural gap etc
65) White P E , Prof Strawson etc
66) Prof Mundle A critic of Linguistic Philosophy (*OUP 190*)
67) Statement and Inference pp 40 1
68) Vātasyāyana on the Sūtra
69) Vya J p 81
70) Upaskāra p 65
71) AG p 1620
72) S M
73) and 73(a) S M
74) AG p 1621
75) S M
76) So also with *paksatā hetvābhāsa* etc
77) Op cit p 273
78) Op cit 712
79) Vti p 528

कर्म और पुनर्जन्म

स्वामी आत्मानन्द

भारत की वसुन्धरा म उत्पन्न सकल दार्शनिक मतवादो की अपनी एक विशिष्टता रही है, जो विश्व के अन्य भू भागो म पैदा हुए मतवादो म नही दिखाई पडती। यह विशिष्टता है—इन समस्त भारतीय मतवादो का 'कम और पुनज म के सिद्धा त पर विश्वास करना। यहाँ हम लोकायत या चार्वाक दर्शन को दशन की श्रेणी म नहीं ले रहे हैं। विश्व के प्राचीनतम साहित्य ऋग्वेद म हम ज म परम्परा का उल्लेख मिलता है। इससे प्रतीत होता है कि जब से दार्शनिक चि तन की किरण भारत के हृदयाकाश मे विकिरित हुई हैं तब से कम और पुनज म का सिद्धान्त सुदृढ़ रूप से गहीत और पोषित हुआ है। पुनज म के सिद्धा त पर विश्वास करनेवाले इन समस्त भारतीय मतवादा को हि दू धम के व्यापक अभिधेय के अन्तगत रखा जा सकता है चाहे वे सनातनी हो या जन, बौद्ध हो या सिक्ख, वेदा ती हो या शाक्त शव हो या गाणपत्य, आयसमाजी हो या ब्राह्म। बाहर के धम, जस—ईसाई और इस्लाम, पुनज म म विश्वास नही करते। पर पुनज म का सिद्धा त युक्तियुक्त है। प्रस्तुत प्रब ध मे प्रत्यक्ष, अनुमान और आगम प्रमाणो के बल पर हम यही सिद्ध करने का प्रयास करेंगे। यह सिद्धा त ससार को हि दू धम की विशेष देन है। बाहर के धम जीवन की जिन समस्याओ का उचित समाधान नही दे पाते उनका हल, पुनज म और कम के सिद्धा त के बल पर, हि दू धम पूरे तक के साथ प्रस्तुत करता है। और इन तर्कों म पूरी वज्ञानिकता है, जैसा कि हम आग के विश्लेषण म अनुभव करेंगे।

पूवज म का सिद्धान्त इस तक पर खडा है कि मात्र एक ज म इस जगत मे व्याप्त वषम्य की मीमासा नही कर सकता। यदि हम इसी जीवन को सब कुछ मान लें, तो मनुष्य मनुष्य के बीच जो भेद दिखाई देता है उसकी मीमासा कसे हो? कोई बुरा होता है, कोई भला, कोई कुरूप, तो कोई सुन्दर, कोई रोगी तो कोई स्वस्थ, कोई धनी, तो कोई निधन। इस विषमता का क्या कारण है? यदि इसके उत्तर मे कहा जाय कि ईश्वर ने जसा चाहा, वैसा बनाया तो यह कोई वैज्ञानिक उत्तर नही हुआ। इससे तो ईश्वर म पक्षपात और विषम दृष्टि का दोष लगेगा। यदि हम ईश्वर को विश्व का सजनहार मानते हैं और साथ ही उसे न्यायी, करुणामय आदि सम्बोधनो से युक्त करते हैं, तो ऐसा ईश्वर कुछ पर अ याय कसे कर सकता है? यह तो कोई समाधान ही न हुआ। इसी जीवन को सब कुछ मान लेने से यही दोष उपस्थित होता है। हि दू धम को छोड़कर विश्व के अ य धम इस समस्या का जा उत्तर देते हैं उसके पीछे न तो युक्ति का बल है न अनुभूति का। विज्ञान के पास भी इस प्रश्न का कोई उत्तर नही है।

पुनज म का सिद्धा त इस धारणा से प्रेरित होता है कि जीवन प्रवाह का एक विशिष्ट लक्ष्य है और उस लक्ष्य को पाने के लिए ही जीवो को इस जीवन क्रम म म जाना पडता है। अ य धम जीवन के लक्ष्य के सम्ब ध म जिस धारणा का पोषण करत हैं वह मनुष्य की बुद्धि वृत्ति को स तोष नही द सकती। एक मात्र हि दू धम ही मानव जीवन के प्रयोजन की बुद्धिसम्मत व्याख्या प्रस्तुत करता है और कहता है कि

जीवन क्रम का एक निर्दिष्ट लक्ष्य है। पहले विज्ञान भी, भौतिकवादियो के समान, इस जीवन को आकस्मिक मानता था—उसके पीछे किसी लक्ष्य या उद्देश्य को देख नही पाता था। पर आज वह किसी भी घटना को आकस्मिक नही कहता। यदि कोई बात 'आकस्मिक' दिखाई देती है, तो केवल इसलिए कि हम उसके पीछे छिपे नियम को जानने म असमथ हैं। आज विज्ञान के कोश म 'आकस्मिकता' का मात्र इतना ही अथ है। इसी प्रकार, आज का विज्ञान जीवन को निरुद्देश्य नहीं मानता। जब चार्ल्स डार्विन ने क्रमविकास के सिद्धा त की घोषणा की थी, तब जीवविज्ञान के क्षेत्र म हलचल मच गयी थी। उ होने अपनी इस Theory of Evolution यानी क्रमविकास के सिद्धा त द्वारा जीवन के क्रम को समझाने का प्रयास किया। उन्होंने इस जीवन प्रवाह का सूक्ष्म अध्ययन किया और इसम एक क्रम देखा। उन्होंने घोषणा की कि विश्व मे जितनी योनियाँ (species) दिखाई देती हैं, वे सब की सब एक क्रम से बँधी हैं, और इस क्रम को उन्होंने 'विकास का क्रम' (process of evolution) कहकर पुकारा। अत्य त स्थूल तौर पर यदि उनके इस क्रमविकास के सिद्धा त की चर्चा करें, तो वह कुछ ऐसा होगा —

(१) जीवन प्रवाह का प्रारम्भ 'अमीबा' (जीवाणुकोष) स होता है।

(२) यह जीवन प्रवाह विभिन्न योनियो का विकास करता हुआ मनुष्य-योनि तक आता है।

(३) जीवन प्रवाह के एक योनि से दूसरी योनि मे जाने के दो कारण प्रतीत होते हैं—एक तो survival of the fittest (बलिष्ठ अतिजीविता अर्थात जो सबसे योग्य हो, वह बचे) और दूसरा natural selection (प्राकृतिक निर्वाचन) या sexual selection (यौन निर्वाचन)।

हम यहाँ पर aberrations (नियमभग) का उल्लेख छोड दें, तब भी कई प्रश्न खड होते हैं। कल्पना करें कि हम डार्विन से ये प्रश्न पूछ रहे हैं और वे हम इसका उत्तर दे रहे हैं —

प्रश्न—डार्विन साहब, आपने कहा कि जीवन प्रवाह विभिन्न योनियो का विकास करता हुआ मनुष्य योनि तक आता है तो क्या वह वही रुक जाता है अथवा उससे भी आग जाता है ?

डार्विन—इसका कोई स्पष्ट उत्तर मरे पास नही है।

प्रश्न—अच्छा, क्या आप इस जीवन प्रवाह का कोई लक्ष्य मानते हैं जिसकी प्राप्ति के लिए यह सारा विकासक्रम काय कर रहा हो ?

डार्विन—ऐसा तो नही प्रतीत होता।

प्रश्न—चेतना (consciousness) के सम्ब ध म आपकी क्या धारणा है ?

डार्विन—विकास के क्रम मे कही पर कुछ ऐसी परिस्थितियाँ आती हैं, जब अचानक चेतना उत्पन्न हो जाती है। वह आकस्मिक है।

प्रश्न—क्या आप मनुष्य के पुनज म म विश्वास करते है ?

डार्विन—नही।

प्रश्न—जो महामानव दिखायी देते है, जसे बुद्ध, ईसा आदि, वे तो सामान्य मनुष्यो से बहुत ऊपर उठे दिखायी देते है। क्या आपको अपने सिद्धा त की दृष्टि से इस अ तर का कोई कारण दिखायी देता है ?

डार्विन—नही।

प्रश्न—मनुष्य मनुष्य मे जो भेद और विषमता दिखायी देती है उसे आप कैसे समझाएँगे ?

डार्विन—इसका भी कोई स्पष्ट और समाधानकारक उत्तर मेरे पास नही है।

प्रश्न—यदि आप ऐसा मानते है कि सभी योनियाँ विकासक्रम से बधी हुई हैं तो फिर मनुष्य भी विकास के नियमो और सिद्धा तो स बँधा होगा। इसका तात्पय यह हुआ कि मनुष्य प्रकृति के द्वारा बद्ध है और अपनी मर्जी से कुछ नही कर सकता ?

डार्विन—हाँ, सभी योनियाँ विकासक्रम के हाथो म त्र के समान हैं, प्रकृति के हाथो कठपुतली जसे हैं। मनुष्य इसका अपवाद नही है।

प्रश्न—एक अ तिम प्रश्न और। अमीबा से मनुष्य तक आप कितनी योनियाँ (species) मानते हैं ?

डार्विन—यह मानने का सवाल नही, यह तो खोज का सवाल है। अभी तो मैं खोज म लगा ही हूँ। आप यह प्रश्न मेरे बाद म आनेवाले जीवशास्त्रियो से कीजिए। वे अधिक सही उत्तर दे सकेंगे।

पर आज का यह बीसवी शताब्दी का विज्ञान भी इनम से बहुतेरे प्रश्नो का समाधानकारक उत्तर नहीं दे पाता। फिर ऊपर म डार्विन की दृष्टि से जो उत्तर दिये गये हैं उनम से अधिकाश विज्ञान की तकणाओ की दृष्टि से गलत हैं, जैसा कि हम अभी देखेंगे। कि तु कमवाद' और 'पुनज मवाद' ऐसे दो सशक्त हि दू सिद्धा त हैं जो उपयुक्त सभी प्रश्नो का समाधानकारक उत्तर प्रदान करते हैं। भले ही विज्ञान की प्रयोगशाला म इन दोना सिद्धा तो पर प्रयोग नही हुआ है, तथापि पुनज म की अनक घटनाएँ अतीत और भविष्य के सघन अ धकारमय परदे म एक छेद अवश्य कर देती हैं। इन दोना सिद्धा ता का पुष्ट करनेवाले तक अकाटय हैं। चूँकि ये समस्त प्रश्न एक दूसरे से सम्ब धित हैं, इसलिए इनको हम एक साथ ही चर्चा के लिए ले लेंगे।

हि दू दशन जीवन प्रवाह को अनादि और अन त मानता है। जीवन एक प्रवहमान नदी के समान है। हम एक स्थान पर खड होकर किसी नदी का दखते है। कितना भाग देख पाते हैं ? सम्भव है—सौ गज की लम्बाई मात्र को। उसके न पहल का भाग दिखायी दता है, न बाद का। पर इसका मतलब यह नही कि नदी मात्र सौ गज लम्बी है। जहाँ से नदी का दिखना शुरू होता है, उसके पहले भी वही नदी है, पर आखें उस भाग को देख नही पाती। इसी प्रकार जहाँ तक नदी दिखायी दे रही है, उसके आगे भी वही नदी है, पर आँखें अपनी दृष्टिशक्ति की सीमा के कारण आग के भाग को नही देख पाती। यह जीवन भी इसी प्रकार सतन प्रवहमान एक सरिता है। जिस दिन हम पदा हुए, उसके पहले के भाग को और जिस दिन हम मृत्यु की गोद म अदश्य हो जात हैं उसके बाद के भाग को हम नही देख पाते। पर इसका तात्पय यह नही कि वतमान जीवन के पहले यह जीवन नही था, या कि वतमान जीवन के बाद यह जीवन नही रहगा। दष्टिशक्ति की परिच्छिन्नता क कारण हम अतीत और आगामी जीवना को नही दख पाते। दष्टिशक्ति की यह परिच्छिन्नता देह और मन के परदे के कारण उपजती है। जो इस परदे को थोडा उठा लेने म समथ हैं, व जीवन की नित्यता को देख पाते हैं। उनके लिए काल के तीना भेद समाप्त हो जाते है। किसी किसी के जीवन मे यह परदा अपने आप कुछ समय के लिए अचानक हट जाता है और वे अतीत के जीवन को देखने म समथ हो जाते हैं। हमने ऐसी कई घटनाए सुनी और पढी हैं, जहाँ एक छोटा सा बालक या बालिका अपने पूवज म की बातो का स्मरण करन लगती है और जाँच पडताल से उसकी बातें सत्य सिद्ध होती हैं। यदि जीवन म नित्यता न होती, तो उस बालक या बालिका की बातें कसे सत्य होती ? आजकल जो लोग पैरा साइकालॉजी' (परा मनोविज्ञान) के क्षेत्र म विशेष रुचि रखते हैं, वे ऐसी घटनाओ को 'एक्स्ट्रा सेंसरी पर्सेप्शन' (इ द्रियातिरिक्त दशन) के नाम से पुकारते हैं। पर कोई नामकरण किसी बात का स्पष्टीकरण नही होता। यदि यही मान लें कि ऐसी घटना extrasensory perception (एक्स्ट्रा सेंसरी पर्सेप्शन) का परिणाम है तो प्रश्न उठता है कि उसी बालक या बालिका विशेष के साथ यह घटना क्यो घटी ? फिर, यही घटना दुबारा किसी अ य के साथ फिर से क्यो नही घटती ? इन प्रश्नो के कोई समाधानकारक उत्तर नही हैं। अत यह स्वीकार करन को बाध्य होना पडता है कि जीवन नित्य है।

सकता, वह अपनी गतिविधियो का साक्षी नही बन सकता, क्योकि वह अपनी सहज प्रवृत्तियो के द्वारा परि-चालित होता है। पर मनुष्य का मन इतना विकसित है कि वह अपनी क्रियाओ को समझने और पकडने मे समथ होता है, वह माना स्वय हटकर अपनी क्रियाओ को देख सकता है। यही उसकी विशेषता है। पर यह विशेषता आज उसमे सम्भावना के रूप म छिपी है। यह सम्भावना जितनी मात्रा मे प्रकट होती है, उतनी ही मात्रा मे मनुष्य अपने विकास क्रम का स्वामी होता जाता है और जिस दिन वह इस सम्भावना को पूरी तरह प्रकट कर लता है उस दिन वह पूण बन जाता है, कृष्ण बन जाता है, बुद्ध और ईसा बन जाता है रामकृष्ण बन जाता है, सत्य का साक्षात्कार कर लेता है। स्वामी विवेकान द इस सम्ब ध म कहते हैं—

Each soul is potentially divine The goal is to manifest this divine within, by controlling nature external and internal"— प्रत्येक आत्मा अव्यक्त ब्रह्म है। बाह्य एव अन्त प्रकृति का वशीभूत करके इस अ त स्थ ब्रह्मभाव को व्यक्त करना ही जीवन का लक्ष्य है।'

वज्ञानिक प्रब धो के प्रसिद्ध लेखक लिकन बार्नेट मनुष्य की इस सम्भावना को स्वीकार करते हैं और अपनी विख्यात पुस्तक 'The universe and Dr Einstein म लिखते हं कि मनुष्य अपनी इस सम्भावना से अपरिचित होने के कारण ही अशान्ति और दु ख का शिकार ह। उनके अनुसार मनुष्य की noblest and most mysterious faculty (सबसे उदात्त और रहस्यमय क्षमता) ह— the ability to transcend himself and percieve himself in the act of perception (अपने को लाँघकर, देखने की क्रिया म अपने आपको देखने की सामथ्य)। मनुष्य की इसी क्षमता को हम धम की भाषा म साक्षीभाव' के नाम से पुकारत हैं। यही मनुष्य म निहित पूणता का, ब्रह्मभाव का प्रकट होना है। जब तक यह पूणता पूरी तरह से प्रकट नही हो जाती, तब तक मनुष्य बारम्बार ज म ग्रहण करता है, और एक दिन जब वह अपने भीतर के पशुत्व का सम्पूणत दमन कर मन का स्वामी बन जाता है, तो महापुरुषा के समान पूण बन जाता है। बस यही विकासक्रम की पूणता साधित होती है और जीवन प्रवाह, जो 'अमीबा' से—जीवाणुकोष से निकलकर लक्ष लक्ष योनियो म स होता हुआ बह रहा था, वत्त को पूरा कर लेता है और अपने लक्ष्य—पूणता के सागर—मे मिलकर विलीन हो जाता है। इसी को 'मुक्ति या 'मोक्ष' की अवस्था कहते हैं।

हिंदू दशन, विकासवादियो के समान, यह स्वीकार करता है कि 'अमीबा' से विकास का क्रम प्रारम्भ होता है। पर विकासवादी जैसा कि हमने ऊपर मे देखा, यह नही समझा पाते कि विकास क्रम की पूणता किसमे है। वे यह भी नही बता पाते कि पूणता प्राप्त या विलक्षण प्रतिभासम्पन्न मानव विकास-क्रम मे से कसे पदा होता है। वे चेतना' की उत्पत्ति का भी कोई तार्किक कारण नही दे पाते। हिंदू दशन इन सब प्रश्नो का उत्तर देते हुए कहता है कि यह जो मनुष्य की पूणता है अथवा यह जो चेतना' विकास के क्रम मे अचानक कही पर प्रकट हो जाती है वह सब की सब उस 'अमीबा' म क्रमसकुचित है। मनुष्य के माध्यम से प्रकट होनेवाला यह ब्रह्मत्व, यह दिव्यत्व उसी अमीबा' के भीतर विद्यमान है। विकासक्रम का अथ है अमीबा' के भीतर निहित पूणता का अपने आपको प्रकट करने का प्रयास। इसी प्रयास म जीवन-प्रवाह एक योनि से दूसरी योनि मे सचरित होता है। जब वहाँ भी पूणता पूरी तरह प्रकट नही हो पाती, तो उससे भी उच्चतर योनि म वह प्रयाण करता है। इस प्रकार लाखो योनियो म से होता हुआ अ त मे यह जीवन प्रवाह मनुष्य योनि म प्रवेश करता है। वहाँ भी जब यह पूणता पूरी तरह अपने को अभिव्यक्त नही कर पाती, तो उस मनुष्य जीवन क नष्ट होन पर यह जीवन प्रवाह दूसरा मनुष्य जीवन धारण करता है। इस प्रकार यह पूणता अनक मनुष्य ज मो के माध्यम से अपने को अधिकाधिक अभिव्यक्त करती रहती है। और एक दिन यह जीवन-प्रवाह ऐसी मनुष्य-योनि प्राप्त करता है, जहाँ अभिव्यक्ति के सारे बाधक

तत्त्व नष्ट हो जाते है और जो पूणता उस 'अमीवा' के भीतर कैद थी, वह पूरी तरह इस मनुष्य जम म अभिव्यक्त हो जाती है। लाखा करोडा वर्षों स बहता चला आ रहा जीवन प्रवाह अपन गन्तव्य को प्राप्त कर सायक हो जाता है। यही मुक्ति या मोक्ष की अवस्था है।

हिन्दू दशन विकास का यह जो कारण बताता है वह विकासवादी क कारणा की अपक्षा अधिक वैज्ञानिक है। हम ऊपर कह चुके हैं कि हिन्दू की दृष्टि म विकास का कारण है—'अमावा' म निहित पूणता का अपने आपको प्रकट करन का प्रयास। महर्षि पतजलि अपन 'योगसूत्र' म कहत हैं—'जात्यन्तरपरिणाम प्रकृत्यापूरात्' (४/२)—'एक यानि स दूसरी यानि म बदल जाना रूप (यह) जात्यन्तर परिणाम प्रकृति की आपूरण क्रिया स हाता है।' प्रकृति की आपूरण क्रिया का अथ है प्रकृति का स्वभाव। जसे, मेड क कारण पानी बँधा हुआ है। पानी का बहाने के लिए हम और कुछ नही करना पडता, केवल उसम बाधक मेड को ताड भर देना पडता है और पानी अपन स्वभाव स बह जाता है। इसी प्रकार विकास नम म बहने का स्वभाव है, उस पूणता मे अपने आपको अभिव्यक्त करने का स्वभाव है। इसके लिए केवल उसकी अभिव्यक्ति के रोडो को दूर भर कर देना होता है। इसा को समझाते हुए पतजलि अगल सूत्र (४/३) मे कहते हैं—'निमित्तमप्रयोजक प्रकृतीना वरणभदस्तु तत क्षेत्रिकवत'—'सत् और असत् कम प्रकृति के परिणाम (परिवतन) के प्रत्यक्ष कारण नही हैं वरन वे उसकी बाधाओ को दूर कर देनेवाले निमित्त मात्र हैं—जसे किसान जब पानी के बहने मे रुकावट डालनवाली मड को ताड देता है, तो पानी अपने स्वभाव से ही बह जाता है।' यह पुनज म की ही व्याख्या है। जीवन प्रवाह का यही युक्तियुक्त आधार प्रदान करता है। पुनज म की स्थापना बिना जीवन की कोई सार्थकता नही रह जाती। यदि मनुष्य को केवल यही एक ज म मिला हो, तो उसमे और पशु म भेद करने का कोई प्रभावी कारण नही रह जाता।

उपर्युक्त सूत्र की व्याख्या करते हुए स्वामी विवेकानन्द कहते हैं—"प्राचीन योगियो का विकासवाद आज आधुनिक विज्ञान के शोध से अपेक्षाकृत अच्छी तरह समझ मे आ सकेगा। फिर भी योगिया की व्याख्या आधुनिक व्याख्या स कही श्रेष्ठ है। आधुनिक मत कहता है, विकास के दो कारण हैं—यौन निर्वाचन (sexual selection) और बलिष्ठ अतिजीविता (*survival of the fittest*) पर ये दो कारण पर्याप्त नही मालूम हाते। मान लो, मानव ज्ञान इतना उन्नत हो गया कि शरीर धारण तथा पति या पत्नी की प्राप्ति सम्बन्धी प्रतियोगिता उठ गयी। तब तो आधुनिक विज्ञानवेत्ताओ के मतानुसार मानवीय उन्नति प्रवाह रुद्ध हो जायगा और जाति की मृत्यु हो जायगी। फिर इस मत के फलस्वरूप तो प्रत्येक अत्याचारी व्यक्ति अपने विवेक से छुटकारा पाने की एक युक्ति पा लेता है। ऐसे मनुष्यो की कमी नही जो दार्शनिक नाम धारी बनकर जितने भी दुष्ट और अनुपयुक्त मनुष्य है (मानो य ही उपयुक्तता अनुपयुक्तता के एकमात्र विचारक हैं) उन सबको मार डालकर मनुष्य जाति की रक्षा करना चाहते हैं। किन्तु प्राचीन विकासवादी महापुरुष पतजलि कहते हैं कि परिणाम या विकास का वास्तविक रहस्य है—प्रत्येक व्यक्ति म जो पूणता पहले से ही निहित है, उसी की अभिव्यक्ति या विकास मात्र। वे कहते है कि इस पूणता की अभिव्यक्ति म बाधा हो रही है। हमारे अन्दर यह पूणतारूप अनन्त ज्वार अपने को प्रकाशित करने के लिए सघर्ष कर रहा है। ये सघर्ष और होड केवल हमारे अज्ञान के फल हैं। ये इसलिए होते है कि हम यह नही जानते कि यह दरवाजा कैसे खोला जाय और पानी भीतर कैसे लाया जाय। हमारे पीछे जो अनन्त ज्वार है वह अपने को प्रकाशित करेगा ही। वही समस्त अभिव्यक्ति का कारण है। केवल जीवन धारण या इन्द्रिय सुखो को चरितार्थ करने की चेष्टा इस अभिव्यक्ति का कारण नही है। ये सब सघर्ष तो वास्तव म क्षणिक हैं अनावश्यक हैं, बाह्य व्यापार मात्र हैं। य सब अज्ञान स पैदा हुए हैं। सारी होड बन्द हो जाने पर भी, जब तक हमम से प्रत्येक व्यक्ति पूण नही हो जाता तब तक हमारे भीतर निहित यह पूणस्वभाव हम क्रमश

यहां पर कुछ प्रश्न खड़े होते हैं। पहला तो यह कि यदि विकासक्रम की गति को वर्तुलाकार माना जाय, तो एक दोष यह आता है कि जहां से जीवन प्रवाह शुरू हुआ था, वही फिर से घूम फिरकर आ गया। अतएव करोडो वर्ष तक बहने का कोई मतलब ही नहीं हुआ। इसका उत्तर यों दिया जाता है कि भले ही 'वर्तुलाकार गति' से सामान्य तौर पर यह भाव उठता हो कि वृत्त जहां से शुरू होता है, वहीं आकर समाप्त हो जाता है, पर गणित की भाषा मे वृत्त के प्रारम्भिक और अन्तिम बिन्दु एक नही, दो हैं। इन दोनो को identical points (अभिन्न बिन्दु) न कहकर contiguous points (सस्पर्शी बिन्दु) कहा जाता है। और इन दोनो बिन्दुओ म वैसा ही अन्तर है, जैसा प्रकाश के अभाव मे होने वाले अन्धकार एव चौंधियाती रोशनी से उत्पन्न देखने की अक्षमता मे। आखें न तो अन्धकार मे देख पाती हैं, न चौंधियाती रोशनी म। 'अमीबा' मानो वह अन्धकार है, जो अज्ञान की निपटता से जन्म लेता है। 'पूर्ण मानव' वह बिन्दु है, जो ज्ञान की उत्कटता से प्रकट होता है। 'अमीबा' यदि असत, तमस या मृत्यु का बिन्दु है, तो 'पूर्ण मानव' सत् ज्योति अथवा अमृत का। तभी तो ऋषि प्रार्थना करते हुए कहते हैं— असतो मा सद्गमय', तमसो मा ज्योतिर्गमय', मृत्योर्मा अमृत गमय'— असत से मुझे सत की ओर ले चलो', 'अन्धकार से मुझे प्रकाश की ओर ले चलो', मृत्यु से मुझे अमृत की ओर ले चलो'।

दूसरा प्रश्न यह खडा होता है कि जब विकासक्रम सबको आगे ही आगे की ओर ठेल रहा है तो 'पूर्ण मानव' के बिन्दु तक वह हम ठेलता ही रहेगा। अर्थात उस स्थिति तक पहुंचने से पूर्व उसका ठेलना बन्द नही होगा। ऐसी स्थिति म साधना का क्या तात्पर्य है? हम साधना क्यो करें? जब यह विकास प्रवाह अपनी स्वाभाविक गति से हमे लक्ष्य तक पहुंचाये बिना रुकेगा नही, तो साधना किस बात के लिए की जाय? इस प्रश्न का ऐसा भी रूप हो सकता है कि क्या सब कुछ विकास प्रवाह के द्वारा बँधा नहीं है? क्या हम विकास की प्रक्रिया के हाथो कठपुतली नही हैं? क्या हम किसी प्रकार की स्वतन्त्रता प्राप्त है, जिससे कि हम कर्म कर सकें? क्या पुनर्जन्म मे मनुष्य के अपने कर्म कारणीभूत हैं या कि वह विकास के अपरिवर्तनकारी नियमों द्वारा बँधा हुआ है?

इसके उत्तर मे कहा जा सकता है कि मनुष्य योनि म प्रविष्ट होने से पूर्व तक विकासक्रम यान्त्रिक और जैविक है पर मनुष्य-योनि मे आते ही वह प्रमुखत मानसिक हो जाता है। इसका अर्थ यह हुआ कि डार्विन ने विकासक्रम को जो यान्त्रिक और जैविक माना था, वह मनुष्येतर योनियो पर तो लागू होता है पर मनुष्य-योनि म उसका स्वरूप बदल जाता है। यहां आकर विकासक्रम मनुष्य को एक ऐसा घरा प्रदान करता है जिसके भीतर मनुष्य स्वतन्त्र है और जिसका सही सही उपयोग करने पर वह विकास को समुचित दिशा प्रदान कर सकता है तथा अपने भीतर उसकी गति को तेज भी कर सकता है। साधना का यही तात्पर्य है। यही कर्मवाद' है। उदाहरणार्थ हम प्रवाह म बहने वाले एक तिनके को ले लें। यह तिनका एक न एक दिन सागर मे जाकर मिलेगा ही, यह सत्य है, पर यदि उसे अपने भरोसे छोड दिया जाय, तो पता नही कितना समय उस समुद्र तक पहुंचने मे लग जाय। कहीं जाकर अटक गया, तो वहीं कई दिनो तक पडा रह गया। फिर हवा के झोंके से वहा से निकला, तो और कहीं जाकर अटक गया। इस प्रकार अटकते और बहते उसे समुद्र तक जाने म न जाने कितने दिन लग जायें? अब कल्पना करें कि कोई उस तिनके के अटकाव को लगातार दूर करता जाता है, तो ऐसी दशा म वह तिनका अपेक्षाकृत बहुत अल्प समय म सागर म जा मिलेगा। बस कर्म या साधना अटकाव को दूर करने की प्रक्रिया है। सामान्य रूप से विकास का प्रवाह अपनी स्वाभाविक गति से हमे 'पूर्ण मानव' के बिन्दु तक ले जायगा सही, पर न जाने रास्ते म कितने अटकाव हैं और हम अटकते-भटकते न जाने कब वहाँ तक पहुँचेंगे? साधना हमारी इन बाधाओ को दूर करती है और विकास को दिशा एव गति प्रदान करती है। आज का जीवविज्ञान

प्रकारान्तर से इस बात की पुष्टि करता है। जूलियन हक्सले अपने उपर्युक्त लेख (पृष्ठ २५२) मे मनुष्य के सम्बन्ध म कहते हैं—

'It is only through possessing a mind that he has become the dominant portion of this planet and the agent responsible for its future evolution, and it will be only by the right use of that mind that he will be able to exercise that responsibility rightly He could all too readily be a failure in the job, he will succeed only if he faces it consciously and if he uses all his mental resources—of knowledge and reason, of imagination sensitivity and moral effort"—'मनुष्य मन से युक्त है और इसीलिए वह इस ग्रह का प्रभावी अंग हो गया है तथा उसके भावी विकासक्रम के लिए उत्तरदायी यन्त्र बन गया है, वह अपने उस मन के सम्यक् उपयोग के द्वारा ही अपने उस उत्तरदायित्व को सही ढंग से निभाने म समर्थ होगा। वह इस कार्य मे एकदम असफल भी सिद्ध हो सकता है, वह सफल तभी होगा, जब वह सजग होकर उसका सामना करेगा और अपने ज्ञान और विवेक, कल्पनाशक्ति और संवेदनशीलता तथा नैतिक प्रयास रूप समस्त मानसिक स्रोतों का उपयोग करेगा।

मन का सम्यक् उपयोग ही साधना है। अपने ज्ञान और विवेक कल्पनाशक्ति और संवेदनशीलता तथा नैतिक प्रयास रूप मानसिक स्रोतों का उपयोग ही साधना है। जूलियन हक्सले अनजाने म ही साधना की वैज्ञानिक व्याख्या प्रस्तुत कर देते हैं। इससे सुन्दर और सटीक साधना अथवा कर्मवाद की परिभाषा और क्या हो सकती है? इसका तात्पर्य मानो यह हुआ कि सामान्य गति से चलने पर विकास प्रवाह जितनी दूरी २०० वर्षों म तय करता, साधना के द्वारा, मन के सम्यक् उपयोग से वह उतनी दूरी २० वर्षों म ही तय कर ले सकता है।

इस पर कोई कह सकता है कि लक्ष्य पर पहुँचने की जल्दी क्यों की जाय? क्यों न प्रवाहपतित तिनके की भाँति रहा जाय? इसका उत्तर यह है कि मनुष्य के स्वभाव मे ही यह शीघ्रता की प्रवृत्ति रूढ है। उसकी यह प्रवृत्ति उसकी क्रियाओं मे झलकती है। वह अपने प्राणों को खतरे म डालकर सडक को पार करेगा, रेलगाडी या बस या ट्राम म वह सबसे पहले चढने और उतरने की कोशिश करेगा। सबसे आगे जाने का भाव उसकी हर क्रिया म परिलक्षित होता है। यह तक लक्ष्य की ओर उसकी गति पर भी लागू होता है।

विकासक्रम के सन्दर्भ म एक प्रश्न और किया जा सकता है। अच्छा, इस विश्व मे तो कोटि-कोटि जीव दिखायी देते हैं। इसका अर्थ यह हुआ कि अमीबा भी कोटि-कोटि होंगे और रहे होंगे। तो यह बताओ कि ये कोटि कोटि 'अमीबा' कहा से और कैसे पैदा हुए और यह ब्रह्म, यह पूर्णता उन 'अमीबों' मे कब कैसे और क्यों समा गयी? इस प्रश्न का उत्तर देते हुए हिन्दू दर्शन कहता है—"मुझे नहीं मालूम।"

पुनर्जन्म के सैद्धान्तिक पक्ष को, इस प्रकार वैज्ञानिक दृष्टि से पुष्ट कर अब हम उसके व्यावहारिक पक्ष पर थोडा चिन्तन करें। यह व्यावहारिक पक्ष कर्म का पक्ष है। कर्म और पुनर्जन्म का एक दूसरे के साथ अविच्छेद्य सम्बन्ध है। हमारा वर्तमान जन्म हमारे पिछले जन्म के कर्मों के द्वारा नियन्त्रित होता है तथा हमारा आगामी जन्म वर्तमान जन्म के कर्मों के द्वारा नियन्त्रित होगा। कर्म के सिद्धान्त के बिना पुनर्जन्म का सिद्धान्त नहीं टिक पाता। फिर, हम उसके बिना जगत के वैषम्य की भी व्याख्या नहीं कर पाते। मनुष्येतर योनियों की विषमता तो जीवन प्रवाह म ही रूढ है पर मनुष्य मनुष्य का अन्तर केवल जीवन प्रवाह पर नहीं छोडा जा सकता, क्योंकि मनुष्येतर योनियों म सहजवृत्ति (instinct) प्रधान है, जबकि मनुष्य म बुद्धिवृत्ति (intellect)

की प्रधानता होती है। सहजवृत्ति से सम्पन्न क्रियाओ (instinctive activities) से कोई सस्कार पदा नहीं होता, पर बुद्धिवृत्ति से युक्त क्रियाओ का मन पर सस्कार पडता है। और मनुष्य तो बुद्धिवृत्ति से युक्त क्रियाए ही करता है। केवल पागल ही इसके अपवाद हैं। हम जो भी कम करते है, वह सूक्ष्म रूप धारण कर अन्त करण मे सस्कार के रूप म बना रहता है। कोई भी कम नष्ट नही होता। सामान्य से सामान्य कम भी सस्कार के रूप म अवशिष्ट रह जाता है। यह कम सस्कार कम के बाहरी रूप के अनुसार नही बनता, वह तो कम के पीछे की भावना के अनुसार बना करता है। उदाहरणाथ, शल्य चिकित्सक (सजन) की मेज पर छुरी पडी है। एक डाकू अचानक घुस आता है और उस छुरी से एक का हाथ काट लेता है तथा उसके पास जो भी पैसा है, उसे लूट लेता है। कुछ समय बाद वहाँ एक मरीज आता है, जिसके हाथ मे विषाक्त व्रण हो गया है और उसके प्राण बचाने के लिए सजन उसी छुरी से उसका हाथ काट देता है। अब ऊपर की दृष्टि से देखें, तो ये दोनो कम समान दिखते हैं। दोनो ही दशाओ मे एक ही छुरी के द्वारा हाथ काट दिया जाता है। तो क्या दोनो का फल भी एक होगा ? नही। पहले व्यक्ति को—डाकू को दण्ड मिलेगा, जबकि सजन को पुरस्कार। यह जो फल का अन्तर हुआ, उसका कारण है कर्मों के पीछे की भावना का अन्तर। डाकू के कम के पीछे व्यक्ति के प्राण हरने की भावना है, जबकि सजन के कम मे व्यक्ति को बचाने की। पहला दुख देना चाहता है और दूसरा सुख। बस, कम के पीछे की भावना ही कम सस्कार को जन्म दिया करती है। कोई व्यक्ति अपने को चालाक समझकर दुनिया के सभी लोगो को छल सकता है, पर अपने आपको नही छल सकता। ऊपर से वह कोई ऐसी क्रिया कर सकता है, जो नि स्वाथ दिखती हो, पर उसका अन्त करण ठीक जानता है कि क्रिया के पीछे कौन सी भावना काय कर रही है। हमारा यह मनोयन्त्र इतना sensitive (सवेदनशील) और precise (खरा) है कि तनिक सा स्पन्दन भी उसमे recorded (अकित) हो जाता है। हम भले ही कभी कभी अपने को भी छलने की कोशिश करें, पर वास्तव मे हम कभी भी स्वय को छल नही पाएँगे। भले ही हम अपने मन को भुलावा देकर कोई अनुचित कम कर लें, पर इस कम का जो सस्कार शेष होगा, उसमे हमारी यथाथ भावना का ही अकन होगा, दिखाऊ भावना का नही।

जैसे कर्मों के सस्कार बना करते है, वसे ही मन मे उठनेवाले विचारो के भी सस्कार बनते हैं। अन्त करण म जहा पर ये सारे सस्कार जाकर इकट्ठा होते है, उसे 'चित्त' कहा जाता है। चित्त म जसे इस जन्म म बनने वाले सस्कार जाकर जमा हो जाते हैं, वैसे ही जन्म जन्मान्तर मे बने सस्कार भी सचित रहते हैं। कल्पना कीजिए कि एक व्यक्ति आज मृत्यु के मुख म चला गया। मरने म ठीक पहले उसके चित्त मे स्थित सस्कारो का एक प्रबल भाग मानो चित्तरूपी कोष से अलग हो जाता है। यह अलग हुआ सस्कार समूह ही 'प्रारब्ध' के नाम से परिचित होता है, जो मनुष्य के अगले जन्म का कारण बनता है। चित्त में बाकी जा सस्कारसमूह बचा हुआ है, उसे 'सचित' कहकर पुकारते हैं। 'प्रारब्ध' के द्वारा नया जन्म प्राप्त होने पर उस नये जन्म म जो सस्कार बनते जाते हैं, उनको 'क्रियमाण' कहते हैं। इस प्रकार कम सस्कारो की ये तीन श्रेणिया हुई—सचित, प्रारब्ध और क्रियमाण। प्रारब्ध से नया शरीर मिलता है और प्रारब्ध के क्षीण हो जाने पर शरीर की मृत्यु हो जाती है फिर उस समय शरीर चाहे शशवावस्था म रहे, किशोरावस्था मे या तरुणावस्था मे। हम यह नही जान पाते कि प्रारब्ध कब क्षीण होगा, इसलिए किसी की मृत्यु कच्ची उम्र म होने पर हम कह दिया करते हैं—'उसकी अकाल मौत हो गयी।' पर तत्त्व की दृष्टि से देखें, तो 'अकाल मृत्यु' नाम की कोई वस्तु नही है। जो भी मृत्यु होती है वह काल म ही होती है। हमें प्रारब्ध का पता नहीं चलता, इसीलिए काल को अकाल कह दिया करते हैं। पाँच वष का कोई स्वस्थ बालक अचानक चल बसा, तो हम उसकी मृत्यु को 'अकाल' का विशेषण लगाएँगे। एक चिकित्सक जब

उसके रोग को पकडने म समथ न होगा, तो कहेगा कि हृदयगति के रुकने से बालक की मृत्यु हुई। पर एक ज्ञानी यह देखेगा कि उसके प्रारब्ध के समाप्त होने के कारण वह चल बसा।

पुनज म का सिद्धा त शरीर और मन से भिन्न, और उन दोनो से परे आत्मतत्त्व की सत्ता को स्वीकार करता है। भले ही आत्मा के सम्ब ध म विभिन्न भारतीय दशन भिन्न भिन्न मत का पोषण करते हो, पर इस सम्ब ध मे वे सभी एकमत हैं कि आत्मा शरीर और मन से परे है। शरीर और मन जड है—शरीर स्थूल जड है, तो मन सूक्ष्म जड है पर आत्मा चैत यवान है। जडता की स्थूलता और सूक्ष्मता की कसौटी यह है कि स्थूल जड आत्मा के चैत य को प्रतिबिम्बित नही कर पाता, जबकि सूक्ष्म जड इस चैत य को प्रतिबिम्बित कर सकता और करता है। धूल कीचड से सना काँच जसे रोशनी को फेंक नहीं पाता, पर वही साफ सुथरा हो जाने पर जसे रोशनी को पूरी मात्रा में प्रतिफलित करता है, उसी प्रकार वासनाओ से ग दा हुआ मन आत्म ज्योति को विशेष रूप से प्रतिफलित नही कर पाता, पर जब वहा शुद्ध हो जाता है, तो आत्म ज्योति को इस प्रकार प्रतिफलित करता है कि वह आत्मरूप ही हो जाता है, जसे स्फटिक के आगे किसी रगविशेष का फूल रख देने से स्फटिक उसी रग का हो गया दिखायी देता है। देह और मन का बोध हमे होता है, उनके परिवर्तनो का हम अनुभव करते हैं। आत्मा वह है, जो मन और देह के परिवतनो का अनुभव करता है और इसलिए जो स्वय अपरिवतनशील है। जसे, हम नदी के किनारे खडे होकर बहते हुए जल को देखते हैं। जल का परिवतन इसलिए दिखायी देता है कि हम उसकी तुलना मे अपरिवतनशील तट पर खडे हो उसका परिवतन देखते हैं। सिनेमा मे हम परदे पर एक कहानी को प्रतिफलित होते देखते हैं। पीछे देखें, तो छोटी छोटी फिल्म तीव्र वेग से घूमती दिखायी देती हैं। अलग अलग फिल्म को देखें, तो उनमे कोई शृ खला या कहानी नही दिखती। पर जब इन्ही अलग-अलग टुकडो को तीव्रता से घुमाकर परदे पर प्रतिफलित करते हैं, तो एक कहानी दिखायी देती है। यदि परदा स्थिर न हो हिलता डुलता रहे, तो कहानी ठीक से दिखायी नही देती। इसी प्रकार देह और मन के परिवतनो को एक म गूँथकर एक अथपूण कहानी प्रस्तुत करने वाला जो स्थिर परदा है उसे हम आत्मा कहते हैं। यह आत्मा अपरिवतनशील है, और जो अपरिवतनशील होता है, वह अविनाशी होता है। अविनाशी वही हो सकता है, जो सर्वव्याप्त हो। अत आत्मा सवव्यापी है।

अब यदि आत्मा सवव्यापी है, तो मनुष्य के मरने पर क्या होता है? हिन्दू दर्शन ने तीन शरीर माने हैं। एक तो यह ऊपर दीखनेवाला स्थूल शरीर है। इसके पीछे अ त करण की वृत्तिया और त मात्राओ से बना सूक्ष्म शरीर है तथा इसके भी पीछे सचित सस्कारो का कोष स्वरूप कारण शरीर है। जसे स्थूल शरीर क्रियमाण सस्कारो का वाहन है, वसे ही सूक्ष्म शरीर प्रारब्ध सस्कारो का और कारण शरीर सचित सस्कारो का। सूक्ष्म शरीर को ही बोलचाल की भाषा मे मन या अन्त करण कह देते हैं। इसे लिंग शरीर के नाम से भी पुकारते हैं। स्थूल शरीर, जैसा कि हमने कहा स्थूल जड है, वह आत्म-ज्योति को प्रतिफलित नही कर पाता तथा सूक्ष्म शरीर या मन सूक्ष्म जड है। आत्मा सवव्यापी और विभु होने के कारण शरीर मे ओत प्रोत रूप से विद्यमान है। शरीर के मरने के बाद जो आवागमन की क्रिया होती है, वह आत्मा म नहीं बल्कि सूक्ष्म शरीर मे होती है। जसे एक घडे को उठाकर हम दूसरे स्थान मे ले जायें तो इससे उस घडे के भीतर का आकाश नही चलता, पर घड के चलने के कारण उस घटाकाश पर भी चलने का व्यवहार हो जाता है, उसी प्रकार स्थूल शरीर के नाश के बाद सूक्ष्म शरीर कारण शरीर के साथ दूसरी देह म आना जाना करता है, आत्मा नही। पर चूँकि आत्मा उसम व्यापक रूप से स्थित है, इसलिए उस पर भी सूक्ष्म शरीर की क्रिया का व्यवहार कर दिया जाता है। वस्तुत आत्मा म किसी प्रकार की क्रिया नही होती। सूक्ष्म शरीर आत्मा के चत य को प्रतिबिम्बित करता है और इसलिए वह

आत्मा के समान ही चेतन मालूम पडता है, यह हम ऊपर कह चुके हैं। जब हम आत्मा को सूक्ष्म शरीर की उपाधि से युक्त करते हैं, तो उसे 'जीवात्मा' कहकर पुकारते हैं। वास्तव मे कर्तापन और भोक्तापन सूक्ष्म शरीर मे होता है और चूँकि अज्ञान दशा मे यह सूक्ष्म शरीर आत्मा से सम्बद्ध मान लिया जाता है, इसलिए जीवात्मा ही कर्ता और भोक्ता उपाधियो से युक्त होता है। पाप-पुण्य इसी जीवात्मा को लगते हैं। कर्मों के संस्कार इसी सूक्ष्म शरीर मे आकर लगते हैं। एक स्थूल शरीर के नष्ट होने पर यह सूक्ष्म शरीर अपने भोग के लिए, अपने संस्कारो के अनुसार, एक नये स्थूल शरीर की रचना करता है, जिसे हम पुनर्जन्म की प्रक्रिया कहते हैं।

हमने देखा कि आत्मा सर्वव्यापी और विभु है। प्राणवत्ता और चैतन्य आत्मा का धर्म है। जैसे अग्नि का धर्म है ताप, वैसे ही आत्मा का धर्म है चैतन्य, प्राणवत्ता। पर आत्मा का यह धर्म अन्तःकरण के माध्यम से ही प्रकट होता है। जैसे, विद्युत् का एक धर्म है प्रकाश, पर यह धर्म तभी प्रकट होता है, जब उसे लट्टू (बल्ब) आदि का माध्यम प्राप्त होता है। जहा भी और जिसमे भी अन्तःकरण होगा, या अत्यन्त सरल शब्दो मे कहे, मनोयन्त्र होगा, वहीं यह चैतन्य प्रकट होगा प्राणवत्ता प्रकट होगी। अन्तःकरण को सहज सामान्य रूप से समझने के लिए 'मन' शब्द का उपयोग किया जा सकता है। जहाँ भी और जिसमे भी इस मनोयन्त्र की क्रिया होती है, वहाँ और उसमे आत्मा के चैतन्य का प्रतिबिम्ब पडने के कारण हम उसे 'जीवित' या 'प्राणयुक्त' या 'चेतन' कहकर पुकारते हैं। और जहा मन की क्रिया नही है, उसमे आत्मा का चैतन्य भी प्रकट नही होता, इसलिए उसे हम 'निर्जीव' या 'प्राणहीन' या 'जड' कहकर सम्बोधित करते हैं। हम मिट्टी के ढेले या पत्थर के टुकड़े को 'निर्जीव' या 'जड' कहते हैं, क्यो? इसलिए कि उसमे मन की क्रिया को प्रकट करने का साधन नहीं। अतएव उसमे चैतन्य आवृत है या ढका हुआ है। पाषाण मे मनोयन्त्र का स्पन्दन नही होता, अन्तःकरण की स्फुरणा नही होती, इसलिए उसमे आत्मचैतन्य का प्रतिबिम्ब भी नही पडता और इसीलिए उसमे चेतनता नहीं प्रकट हो पाती। वनस्पति मे यह मन या अन्तःकरण कुछ मात्रा मे प्रकट है, अतः वहा प्राण की क्रिया दिखायी देती है। प्राणियो मे यह मन अधिक स्पन्दनशील है और मनुष्य मे आकर तो इस मनोयन्त्र का परिपूर्ण विकास ही साधित होता है। यह अन्तःकरण मानव मे इतना विकसित हो जाता है कि एक दिन वह आत्मा की परिपूर्ण चैतन्य ज्योति को प्रतिबिम्बित कर देता है, जैसा कि हम ऊपर कह ही चुके हैं।

अब हम मृत्यु की प्रक्रिया को समझ गये होगे। यह शरीर तब तक जीवित रहता है, जब तक उसके भीतर यह मन, यह अन्तःकरण, यह सूक्ष्म शरीर विद्यमान है, क्योकि उसी के माध्यम से शरीर मे आत्मचैतन्य का प्रतिफलन होता है। जब यह मनोयन्त्र (यानी सूक्ष्म शरीर) इस स्थूल शरीर से अपनी क्रिया समेट लेता है और कारण शरीर पर आरूढ हो शरीर से निकल जाता है, तो इसके अभाव मे आत्मचैतन्य का प्रतिबिम्बित होना बन्द हो जाता है, यानी आत्मा का चैतन्य धर्म अपने को प्रकट करनेवाले यन्त्र के अभाव मे पुनः प्रच्छन्न या आवृत हो जाता है। जैसे बल्ब के भीतर फिलामेंट के टूटने पर, विद्युत् के रहते हुए भी उसका प्रकाश-धर्म प्रच्छन्न हो जाता है वैसे ही। ऐसी दशा मे यह शरीर 'निर्जीव' या 'प्राणहीन' या 'जड' कहकर घोषित होता है, और यही मृत्यु की अवस्था है। ऐसी बात नहीं कि मृत शरीर मे से आत्मा चला जाता हो। आत्मा तो सर्वव्यापी है, विभु है, वह भला कहाँ जायगा? हाँ, उसके चैतन्य को प्रकाशित करनेवाला 'अन्तःकरण' नामक यन्त्र अवश्य चला जाता है। इसीलिए कह देते हैं कि 'जीवात्मा शरीर को छोडकर चला गया'। 'जीवात्मा' और 'आत्मा' इन दो शब्दो का अर्थभेद हम ऊपर स्पष्ट कर ही चुके हैं। इस 'जीवात्मा' को ही 'जीव' भी कहा जाता है। 'अमीबा' इसी जीव का क्रमसकुचित रूप है।

गीता मे 'मृत्यु' और 'पुनर्जन्म' की उपमा व्यक्ति के जीर्ण वस्त्र त्यागने और नये वस्त्र पहनने से दी गयी है। वहाँ (२/२२) कहा गया है—

वासांसि जीर्णानि यथा विहाय
नवानि गृह्णाति नरोऽपराणि ।
तथा शरीराणि विहाय जीर्णा-
न्यन्यानि संयाति नवानि देही ॥

—'जैसे मनुष्य फटे पुराने कपड़ो को त्यागकर अन्य नये कपड़े पहन लेता है, वैसे ही यह शरीरी आत्मा भी जीर्ण शरीरो को छोड़कर अन्य नये शरीरो मे प्रवेश कर जाता है।' इसी प्रकार महाभारत पुनर्जन्म की उपमा नये घर मे प्रवेश करने से देता है। वहाँ शान्तिपर्व के १५वें अध्याय मे आया है—

यथा हि पुरुष शाला पुन सम्प्रविशेन्नवाम् ।
एव जीव शरीराणि तानि तानि प्रपद्यते ॥ ५७ ॥
देहान् पुराणान् उत्सृज्य नवान् सम्प्रतिपद्यते ।
एव मृत्युमुख प्राहुर्जना ये तत्त्वदर्शिन ॥ ५८ ॥

—'जैसे मनुष्य बारम्बार नये घरो मे प्रवेश करता है उसी प्रकार जीव भिन्न भिन्न शरीरो को ग्रहण करता है। पुराने शरीरो को छोड़कर नये शरीरो को अपना लेता है। इसी को तत्त्वदर्शी मनुष्य मृत्यु का मुख बताते है।' पर श्रीमद्भागवत और बृहदारण्यक उपनिषद मे मरणान्तर-गति के लिए जोंक का उदाहरण दिया गया है। भागवत के दसवें स्कन्ध मे कहा है— यथा तृणजलूकैव देही कर्मगति गत'— जैसे जोंक किसी अगले तिनके को पकड लेती है तब पहले के पकड़े हुए तिनके को छोड़ती है, वैसे ही जीव भी अपने कर्म के अनुसार भिन्न भिन्न गतियो को प्राप्त होता है।' बृहदारण्यक उपनिषद का कहना है— यथा तृणजलायुका तृणस्यान्त गत्वा अन्यम आक्रमन् आक्रम्य आत्मानम् उपसहरति'—'जिस प्रकार जोंक एक तृण के अन्त मे पहुँचकर दूसरे तृणरूप आश्रय को पकड़कर अपने को पहले तृण से सिकोड़कर अलग कर लेती है, इसी प्रकार यह आत्मा शरीर के नाश होने के समय अनजान रीति से दूसरी देह का आश्रय करने के पश्चात् पूर्व देह से अपने आपको समेट लेता है।' अब, वस्त्र और घर का उदाहरण तो समझ मे आता है, पर जोंक का उदाहरण एक नयी कठिनाई प्रस्तुत करता है। जोंक को चलने के लिए आगे का भी तिनका चाहिए और पीछे का भी। तो क्या इसका तात्पर्य यह है कि देही को, जीव को, मृत्यु से पूर्व ही एक नया शरीर चाहिए? यदि ऐसा हो, तो लाखो करोड़ो सूक्ष्म शरीर एक साथ तैयार कहाँ मिलेंगे? प्रतिपल भिन्न भिन्न योनियो के असख्य शरीर नष्ट हो रहे हैं, तो इन सबके लिए नये शरीर भी पहले से तैयार चाहिए। फिर इन असख्य सूक्ष्म शरीरो को बनाकर कहाँ पर रखा जाय, क्योंकि स्थूल शरीर तो जीव के गर्भ मे प्रवेश करने के बाद ही तैयार होता है? उपर्युक्त दोनो दृष्टान्तो की सगति कैसे बिठायी जाय? शरीरान्तर प्राप्ति का सही क्रम किसे समझा जाय?

इस पर आचार्य शकर ने ब्रह्मसूत्र पर अपने शारीरक भाष्य मे अच्छी तरह विचार किया है। उन्होंने अनेक प्रमाणो से यह सिद्ध किया है कि शरीरान्तर ग्रहण न तो देह त्याग से पूर्व होता है न वस्त्र की तरह तत्काल ही। वह तो उपनिषदो मे वर्णित पचाग्नि क्रम से होता है। स्वर्ग, पर्जन्य, पृथ्वी, पुरुष और स्त्री ये पाँच अग्नियाँ हैं जिनमे से होकर जीव को शरीर छोड़ने के उपरान्त जाना पड़ता है तब कहीं उसे अगला शरीर प्राप्त होता है। स्वर्ग का तात्पर्य है चन्द्रलोक से। चन्द्रमा मन का देवता है। श्रुति कहती है—'चन्द्रमा मनसो जात'—'चन्द्रमा मन से उत्पन्न हुआ है। इसका अर्थ यह है कि मन का चन्द्रमा से सतत सम्बन्ध बना हुआ है। जब मनुष्य की मृत्यु होती है, तो उसका स्थूल शरीर यहीं नष्ट हो जाता है

पर सूक्ष्म शरीर, जिसे हम साधारणतया मन कहकर अभिहित कर दिया करते हैं, कारण शरीर के साथ ऊर्ध्वलोक मे गमन करता है। इसी को हम 'जीव' कहकर पुकारते हैं, यह जीव ऊर्ध्वलोक से वर्षा के द्वारा पृथ्वी पर पतित होता है और किसी वनस्पति मे समा जाता है। पुरुष के उस वनस्पति के भक्षण करने पर जीव पुरुष मे आ जाता है और उसके शुक्र के माध्यम से स्त्री मे प्रवेश करता है। स्त्री के गर्भ मे पुरुष का वीर्य जब स्त्री के रज से सयुक्त होता है, उसी क्षण जीव को माता के गर्भ मे अपने अगले स्थूल शरीर का बीज प्राप्त हो जाता है जो काल मे विकसित होकर प्रसव मार्ग द्वारा गर्भ से बाहर आता है। गर्भ मे इस जीव को पिता के शुक्र से पिता के तथा माता के रज से माता के कुछ शारीरिक और मानसिक सस्कार प्राप्त होते हैं, जिसे हम आधुनिक मनोविज्ञान की भाषा मे hereditary trans mission (आनुवशिक क्रम) कहते हैं। जब वह गर्भ से बाहर निकलकर क्रमश विकास को प्राप्त होता है तो अपने सस्कारो को लेकर तो बढता ही है, साथ ही उस पर माता और पिता के सस्कारो की भी छाप होती है। माता और पिता के साथ बरसो के घनिष्ठ सम्पर्क से उनकी आदतो की छाप भी सतान पर लग जाया करती है। जीव के द्वारा विशिष्ट माता पिता का यह जो चुनाव है, वह भी उसके 'प्रारब्ध' के द्वारा ही नियन्त्रित होता है। इस प्रारब्ध को हम सामान्य भाषा मे 'भाग्य' कह दिया करते हैं। पर 'भाग्य' शब्द से ऐसा कुछ सूचित होता है जिसमे परवशता हो, जिसमे वैज्ञानिकता नाम की कोई वस्तु न हो। पर ऐसी बात नही। प्रारब्ध की यह प्रणाली पूरी तरह वैज्ञानिक है।

पहले जीवशास्त्री मनुष्य, मनुष्य के बीच अन्तर को आनुवशिकता और वातावरण के सिद्धान्त के बल पर प्रतिपादित किया करता था, पर आनुवशिकता के सिद्धान्त के बल पर अति सामान्य बातें ही समझायी जा सकती हैं। आधुनिक जीवशास्त्र प्रातिभबुद्धि या मन्दबुद्धि बालक के जन्म का कोई सन्तोष जनक स्पष्टीकरण नही दे सकता। शिशु के जन्म मे वह आकस्मिकता को ही प्रधान मानता है। जूलियन हक्सले What Dare I think' नामक अपने ग्रन्थ मे लिखते हैं—

Egg and sperm carry the destiny of generations The egg realizes one chance combination out of an infinity of possibilities, and it is confronted with millions of pairs of sperms, each one actully different in the combination *of cards which it* holds Then comes the final moment in the drama—the marriage of egg and sperm to produce the beginning of a large individual Here too it seems to be entirely a matter of chance which particular union of all the millions of possible unions shall be consummated One might have produced a genius another a moron *and so on* "

— रज और शुक्र पीढियो के भाग्य का नयन करते हैं। रजकण अनन्त सम्भावनाओ मे से आकस्मिक रूप से किसी एक समवाय के सम्मुखीन होता है और वह लक्ष-लक्ष शुक्र युग्मो से घिर जाता है। इनमे से हर शुक्र-युग्म दूसरे से सर्वथा भिन्न होता है। तब नाटक का अन्तिम क्षण उपस्थित होता है, जब रजकण और शुक्र कण एक विशाल व्यक्तित्व के प्रारम्भ को उत्पन्न करने के लिए परस्पर विवाहित हो मिलित होते हैं। यहा भी यह पूर्णत सयोग ही की बात है कि सम्भावित लक्ष लक्ष जोडो मे से कौन-सा जोडा विवाह की सार्थकता को प्राप्त करेगा। एक जोडा सम्भवत एक प्रातिभबुद्धि को जन्म दे सकेगा, दूसरा एक मन्दबुद्धि को आदि आदि।'

अब जूलियन हक्सले के समान यह मानना कि एक प्रातिभबुद्धि अथवा मन्दबुद्धि का जन्म शुक्र और रज के मात्र आकस्मिक सयोग का परिणाम है एक जाने-पहचाने तथ्य का लचर स्पष्टीकरण है। इसका अर्थ मानो यह कहना है कि मैं सही कारण को नही जानता।' इस विश्व मे, जहाँ सब कुछ

कायकारण नियम के द्वारा नियत्रित है, ससार मे सबको दिखायी पडनेवाले तथ्य को आकस्मिकता का जामा पहना देना अस्तित्व और जीवन की गहराइयो मे पैठने की असमथता को ही प्रकट करता है। आकस्मिकता का दामन थामना भाग्यवाद के प्रति समर्पित होने से भी बुरा है।

कम के सिद्धान्त मे, विश्व म कही पर आकस्मिकता या सयोग के लिए जगह नही है। बिना कारण के कुछ भी नही घट सकता। जैसा कारण होगा, वैसा काय। कायकारण से सम्बंधित होता है। यह कमवाद, जिस पर पुनज म का सिद्धान्त खडा है, विश्व म कायरत काय कारण का नियम है, जो मानवी धरातल पर नैतिक नियम के रूप मे काय करता है। जसा हम बोएँगे वैसा काटेंगे। न तो आनुवशिकता न वातावरण और न ही दोनो का परस्पर मिलन सघटन किसी के जन्म और विकास को समझा सकता है। फिर, साधारण माता पिता से प्रतिभाशाली सन्तान का, सामान्य माता पिता स मन्दबुद्धि शिशु का, विक्षिप्त-मस्तिष्क माता-पिता से मानसिक रूप से स्वस्थ शिशु का तथा धमप्रवण माता पिता से दुष्ट सन्तान का जन्म लेना देखा गया है। केवल कम का नियम ही इन विसगतिया को समझा सकता है। बात यह है कि सन्तान माता पिता के पास आती है, उनके द्वारा पैदा नही की जाती। व्यक्ति के जन्म और विकास म उसी की भूमिका प्रमुख है, शेप सब उसके लिए गौण है। गीता कहती ह कि जीव अपने अनुरूप माता पिता चुन लेता है (६/४३, ८/६)। विलक्षण प्रतिभाएँ इसकी ज्वलन्त उदाहरण हैं। स्पष्ट ह कि य विलक्षण प्रतिभाएँ आनुवशिकता या वातावरण अथवा इन दोनो के मेल जोल से अपनी य असामान्य शक्तियाँ प्राप्त नही करती। उन्होने अपने पूव ज मो मे उनकी साधना की होगी। जन्म और मृत्यु के क्रमागत प्रवाह म, पुनजन्म का सिद्धान्त व्यक्ति की पहचान को बनाकर रखता ह। वही एक व्यक्ति विभिन्न शारीरिक चोला मे दिखायी देता हैं पर सब समय उसका मनोयन्त्र एक ही रहता हैं, जो शरीर से अलग किया जा सकता ह। उसकी उन्नति मुख्यत उसके मन के विकास पर निभर करती ह और मन का विकास उसके कार्यों और विचारो से उत्पन्न सस्कारो पर।

हम ऊपर कह चुके हैं कि कर्मों और विचारा के सस्कारा से प्रारब्ध बनता हैं। कम और विचार के सस्कार म जो अन्तर है वह केवल मात्रा का, तारतम्य का। कल्पना कीजिए, मैं किसी से द्रोह करता हूँ। एक स्थिति ही सकती है कि मैं उससे मन ही मन द्रोह करूँ और अपने विचारो को क्रिया म व्यक्त न होने दूँ। ऐसे विचारो का एक सस्कार अन्त करण पर पडेगा ही, यह तो हम सोच ही सकते हैं। अब मान लीजिए कि मैं उसके प्रति अपने इस द्रोह को क्रिया म भी व्यक्त करता हूँ। यह क्रिया मेरे उस शत्रु से प्रतिक्रिया खीचकर लाएगी और इसीलिए इस द्रोहात्मक क्रिया का सस्कार केवल वैचारिक द्रोह के सस्कार से अधिक प्रबल होगा। बस दोना म यही अन्तर है। सस्कार तो क्रिया और विचार दोनो का पडता ह।

कम की इस सस्कारात्मक शक्ति से कोई बच नही सकता। मैं ईश्वर की कल्पना एक विराट् 'कम्प्यूटर' (सगणक यन्त्र) के रूप म करता हूँ, जा इतना 'सेंसिटिव' (सूक्ष्मग्राही) ह कि भावना के सूक्ष्म से सूक्ष्म स्पन्दन को भी चट मे अकित कर लेता ह। श्रीरामकृष्ण परमहस कहा करते थे कि 'ईश्वर चीटी के पर का शब्द भी सुन लेता है।" कम्प्यूटर म हिसाब की काई गडबडी नहीं होती। भले ही मनुष्य भूल जाये कि बीस वप पहले उसने कौन कौन सी क्रियाएँ की थी और कौन कौन से विचार सोचे थे पर यह ईश्वररूपी कम्प्यूटर कुछ भी बिसराता नही। वह सारा हिसाब बनाकर हर समय तैयार रखता है। उसमे delay (विलम्ब) या procrastination (दीघसूत्रता) नहीं है। वह हमारे समान कामचार या टाल मटोल करनेवाले स्वभाव का नहीं है। अभी हमने कोई कम किया कि उसका सस्कार जाकर चित्त म अकित हो गया और इस कम्प्यूटर ने भी तुरत अपना हिसाब जोड घटाकर up to-date (अद्यतन)

कर लिया। हमने कोई बुरा कम किया या किसी को हानि पहुँचायी, तो उसका भी सस्कार जमा हो गया, और किसी की सेवा-सहायता की, तो वह सस्कार भी चट जमा हो गया। ऐसा विलक्षण है यह कम्प्यूटर। इस ईश्वररूपी कम्प्यूटर का साधारण कम्प्यूटर से केवल इतना ही भेद है कि जहाँ प्रथम चत यस्वरूप है, वहा दूसरा मात्र जड, प्रथम का कायक्षेत्र अन त और असीम है, जबकि दूसरे का कायक्षत्र सीमित। इस ईश्वररूपी कम्प्यूटर को छला नही जा सकता। उसके हिसाब म रेशे का भी अ तर नही होता। हम ईश्वर को कभी कभी अ यायी कहकर दोप देत हैं, पर इसका कारण हमारी दृष्टिशक्ति का सीमित होना है। सीमित दृष्टिशक्ति का ही हम दूसरे शब्दा म अज्ञान कहते हैं। अपनी सामथ्य और योग्यता का गलत मूल्याकन भी अज्ञान की सीमा मे आता है। तो, हम अल्प दृष्टि सम्पन्न भी हैं और अपनी योग्यता का गलत मूल्याकन भी करते हैं। इसलिए हम ईश्वर की धारणा नही कर सकते, उस विराट कम्प्यूटर के निरपक्ष हिसाब को नही समझ सकत।

कोई कह सकता है कि यदि ईश्वर एक कम्प्यूटर है, तो उसकी प्राथना करने का क्या अथ? कम्प्यूटर तो किसी के प्रति पक्षपात करेगा नही। फिर यह जो भजन पूजन, हवन पाठ आदि चलता है, उसकी क्या उपयोगिता? इसके उत्तर मे कहा जा सकता है कि भजन-पूजन, प्राथना पाठ इत्यादि क्रियाए हमारी भावनाओ को शुद्ध करती हैं और इन शुद्ध भावनाओ के सस्कार कम्प्यूटर म अकित होकर हमारे हिसाब मे जमा हो जाते है। जब हम प्राथना करते हैं, तो आकाश म बैठा कोई ईश्वर हमारी बात नही सुनता, वह तो हमारी अपनी भावना है, जो इस प्रकार की प्राथना से शुद्ध और उन्नत होती है। यह कम्प्यूटर सवव्यापी है और प्रत्यक जीव के चित्त म उसकी personal file (व्यक्तिगत मिसिल) है, जिसके अनुसार वह जीव का निय त्रण करता है। तभी तो भगवान् कृष्ण अजु न से गीता म कहते हैं—

ईश्वर सवभूताना हृद्देशेऽजु न तिष्ठति।
भ्रामयन् सवभूतानि य त्रारूढानि मायया॥ (१८/६१)

—हे अजु न! य त्र पर आरूढ हुए के समान सब भूता को उनके कर्मों के अनुसार अपनी माया से घमाता हुआ ईश्वर सब भूतो के हृदय मे वास करता है।'

हमने ऊपर मे यह प्रश्न उठाया था कि शरीरा तर ग्रहण म जोक का उदाहरण सही है अथवा वस्त्र और घर का? आचाय शकर ब्रह्मसूत्र पर अपने शारीरक भाष्य म इस प्रश्न को उठाते हैं और तकपूण उत्तर देते है। वे कहते हैं कि देही आत्मा—जीव—पचाग्नि क्रम से नया शरीर प्राप्त करता है। साथ ही व जोक और वस्त्र दोना के उदाहरण मे सम वय कर देते हैं। उनका वहा पर (३/१) एक वाक्य है— कर्मोपस्थापितप्रतिपत्तव्यदेहविषयभावनादीर्घीभावमात्र जलूकया उपमीयते'—अर्थात 'मृत्यु के समय अगला ज म प्राप्त कराने के लिए जो प्रारब्ध या प्रधान कम अग्रसर होता है, वह आगे प्राप्त होनेवाले शरीर की भावना को उसी समय उपस्थित कर देता है। उस भावना का दीर्घीभाव अर्थात दूसरा स्थूल शरीर प्राप्त होने तक उसका बना रहना ही जोक की उपमा द्वारा प्रदर्शित हुआ है।'

व्यक्ति का अ तिम क्षण जब निकट आता है, उस समय वह बाहर के ससार के लिए तो बेहोश रहता है, पर अपने भीतर वह पूरे होश म रहता है। उसके ज म ज मा तर के सारे सस्कारो की समष्टि उसके मानसपटल पर मानो आकर खडी हो जाती है और जो सस्कार प्रबल होते हैं वे उसके अगले शरीर की भावना उत्पन्न करते हैं। यही प्रबल सस्कारसमूह 'प्रारब्ध' कहलाता है। यह शरीर छोडने वाले जीव के सूक्ष्म शरीर को आगे प्राप्त होनेवाले शरीर की अनुरूप-भावना से आक्रा त करता है तथा उसे तदनुरूप आकार प्रदान करता है। अर्थात, जीव मरणकाल मे अपने शरीर मे विद्यमान रहते हुए ही आने वाले शरीर की भावना से युक्त हो जाता है और फिर उसके बाद शरीर छोडता है। इसको भागवत एव

बृहदारण्यक उपनिषद् मे अगले शरीर का पकडना मानकर जोक का उदाहरण दिया गया है। जीव के मरणकाल की भावना ही उसके शरीरान्तर प्राप्ति का कारण बनती हैं। गीता म ही कहा गया है—

य य वापि स्मरभाव त्यजत्यन्ते कलेवरम ।
त तमेवैति कौन्तेय सदा तदभावभावित ।। (८/६)

— हे कौन्तेय ! मनुष्य जिस भाव का स्मरण करता हुआ अन्त म देह छोडता है, सदा उस भाव म युक्त होने के कारण उसी को प्राप्त होता है।' इस प्रकार वस्त्र और घर के उदाहरण का भी निर्वाह हो गया तथा जोक के उदाहरण का भी।

इस प्रकार हमने देखा कि मृत्यु के समय मनुष्य के सारे सस्कार उसके मानसपटल पर आकर मानो खडे हो जाते हैं। उस सस्कारसमूह म जिन सस्कारो की प्रबलता होती है, वे उसके सूक्ष्म शरीर को तदनुरूप आकार प्रदान करते हैं, और उसकी अगली योनि उसी क्षण निश्चित हो जाती है। जो सस्कार प्रबल होकर जीव की अगली योनि को निश्चित करने म कारण बनते हैं वे प्रारब्ध' के नाम से परिचित होते हैं और यह प्रारब्ध ही उसकी अगली योनि का 'सूक्ष्म शरीर' बन जाता है। सस्कारो का अन्य जो विपुल अश बाकी रहता है वह कारण शरीर' म जमा रहता है। मृत्यु के समय सूक्ष्म शरीर' 'कारण शरीर' के साथ इस 'स्थूल शरीर' से बाहर निकल जाता है। वही मृत्यु की अवस्था है। इस प्रकार, 'कारण शरीर' हमारे जन्म जन्मान्तर के सचित सस्कारो से बनता है। वह वासनामय हुआ करता है। सूक्ष्म शरीर का निर्माण हमारे प्रारब्ध सस्कार करते हैं। 'सूक्ष्म शरीर' और 'कारण शरीर की युति को मोटे तौर पर 'जीव' कहते हैं। 'अमीबा' से लेकर ज्ञान-लाभ मे पूर्व तक प्रत्येक जीव के सूक्ष्म शरीर की अपनी एक विशिष्टता, एक अलग पहचान बनी रहती है। यह जीव अपने प्रारब्ध के अनुसार ऊपर या नीचे जाता है अथवा मध्य मे रहता है। प्रारब्ध मे यदि सत्त्वगुण की प्रबलता रही, तो मृत्यु के बाद वह स्वर्गादि उच्च लोको को जाता है, यदि रजोगुण प्रबल हुआ, तो वह मनुष्य-लोक मे ही रहता है अर्थात मृत्यु के उपरान्त पुन मनुष्य-योनि म ही पैदा होता है, और यदि तमोगुण का प्राबल्य रहा, तो वह अधोगति को प्राप्त होता है, अर्थात् कीट पशु आदि नीच योनियो मे जन्म लेता है। गीता म कहा भी है—

ऊर्ध्व गच्छन्ति सत्त्वस्था मध्ये तिष्ठन्ति राजसा ।
जघन्यगुणवृत्तिस्था अधो गच्छन्ति तामसा ।। (१४/१८)

अब यहाँ पर एक प्रश्न और खडा होता है। क्या जीव का पीछे की योनि मे जाना सम्भव है? एक बार जिसने मनुष्य-योनि प्राप्त कर ली वह फिर से क्या नीचे की पशु कीटादि योनि म जा सकता है? इसके उत्तर मे कहा जा सकता है कि हाँ जीव का निम्न योनियो म जाना सम्भव है। पुनर्जन्म का सिद्धान्त इस बात को स्वीकार करता है। जैसे जीव अपने पुण्यकर्मों के भोग के लिए स्वर्गादि उच्च लोको को जाता है वैसे ही वह अपने जघन्य पापकर्मों के फलभोग के लिए निम्न योनियो को प्राप्त हुआ करता है। जैसे देवयोनियाँ भोगयोनियाँ हैं, वैसे ही निम्न योनियाँ भी भोगयोनियाँ हैं। एकमात्र मनुष्य की योनि ही कर्म-योनि है, जहाँ मनुष्य अपने कर्मों के द्वारा अपनी नियति का, अपन भावी जीवन का निर्माण कर सकता है और करता है। मनुष्येतर अन्य सभी योनियाँ मात्र भोगयोनियाँ हैं, जहाँ कोई कर्म नही किये जा सकते, जहाँ केवल कर्मों का फलभोग ही किया जा सकता है। जैसे जीव अपने पुण्यकर्मों का फल स्वर्गादि म भोगकर अपने बचे हुए सचित सस्कारो का भोग करने के लिए पुन मनुष्य-योनि मे प्रवेश करता है वैसे ही निम्न योनियो मे अपने पापकर्मों का फल भोगकर वह अपने शेष सचित सस्कारो के फलस्वरूप पुन मानव-योनि म आता है, और इस प्रकार जन्म मरण का यह क्रम तब तक चलता रहता है जब तक कि वह अपनी दिव्यस्वरूपता को पूरी तरह से अभिव्यक्त नही कर लेता। वही पूर्णता की अवस्था है, जिस

आत्मज्ञान, ब्रह्मज्ञान, आत्मसाक्षात्कार, निर्विकल्प समाधि, ईश्वर दर्शन आदि भिन्न भिन्न नामो से पुकारा गया है।

पुनर्जन्म के सम्बन्ध मे एक प्रश्न और किया जा सकता है। अच्छा, आपने कहा कि मनुष्य अपने कर्म के अनुसार निम्न योनि मे भी जा सकता है। मान लीजिए कोई मनुष्य अपने प्रारब्धानुसार कुत्ते की योनि पाता है। तो, कुत्ते की योनि से जब वह छूटेगा, तो सीधे मनुष्य की योनि मे आ जायगा, या फिर कुत्ते एव मनुष्य के बीच जितनी योनियाँ हैं, उन सब मे से होकर उसे पुन गुजरना पडेगा? इसका उत्तर यह है कि वह कुत्ते की योनि के बाद सीधे ही मनुष्य योनि मे आ जायगा और अपनी पिछली मनुष्य योनि मे जहाँ तक वह पहुँचा था, वहाँ से सूत्र पकडकर आगे बढ चलेगा। राजा भरत की कथा से यह बात पुष्ट होती है। वे अपने द्वारा बचाये गये मृगशावक की आसक्ति मे इतना पड गये थे कि मृत्यु के समय वे ईश्वर का चिन्तन बिसर गये और उस हरिण के छौने का ही स्मरण करने लगे। फलस्वरूप, उन्हे मृग की योनि मे आना पडा। अपना कर्मफल मृगयोनि मे भोगकर वे पुन मनुष्य योनि मे चले गये और जड भरत के नाम से विख्यात हुए। मनुष्य इसी प्रकार अपने तीव्र कर्मो के फलभोग के लिए निम्न या उच्च योनियो मे जाया करता है। कुछ कुत्ते ऐसे होते हैं, जो बिस्कुट, डबल रोटी खाते हैं, मेम साहब के साथ गुदगुदे बिछौने पर सोते हैं, कार मे घूमने जाते हैं, जिनके लिए बडे बडे डाक्टरो का इलाज चला करता है। एक अल्सेशियन कुतिया को मैंने देखा, जो घर मे भजन आरती के समय पास आकर चुप बैठ जाती थी। दूसरे समय किसी अजनबी की मजाल नही कि घर मे पैर रख सके। पर प्रार्थना भजन आदि के समय कोई भी अपरिचित घर मे आये, कुतिया चुप बैठी रहती थी। आखिर वह कुतिया अपनी जातिवालो से भिन्न तो हुई। यह भिन्नता कहाँ से आयी। रही होगी वह पिछले जन्म मे मनुष्य। कहते हैं, स्वामी विवेकानन्द ने अपने एक मित्र को गाय की योनि मे देखा था। जब स्वामीजी अमेरिका गये हुए थे, तब उस मित्र की मृत्यु हो गयी। अमेरिका से लौटने के बाद जब उन्होने बेलुड मठ मे रामकृष्ण सघ का प्रधान केन्द्र स्थापित किया और वहाँ स्थायी रूप से रहने लगे, तब वही उन्होने अपने उस दिवगत मित्र को गाय की योनि मे देखा था। इससे सिद्ध होता है कि जीव का पुनर्जन्म निम्न योनियो मे भी हुआ करता है। जीव विज्ञान के क्षेत्र मे भी atavism (पूर्वजोद्भव) के सिद्धान्त को मान्यता प्राप्त है, जहाँ इस सम्भावना को अस्वीकार नहीं किया गया है कि जीव मे पीछे की ओर जाने की प्रवृत्ति विद्यमान है।

इस प्रकार हमने कर्म और पुनर्जन्म के सिद्धान्त की विविध दृष्टियो से विवेचना की। यह सिद्धान्त जीवन प्रवाह को अर्थवत्ता प्रदान करता है और अपनी दिव्य स्वरूपता को जानकर कृतकृत्य होने के लिए मनुष्य मात्र का आह्वान करता है।

Ontological Study of Bhagavadgita

Dr Narayan Vishnu Joshi

I

The *Bhagavadgita* or the Lord s Song embodies the spiritual message delivered by Lord Krishna to Arjuna his friend and devotee The main intention in delivering it was to screw up Arjuna s courage when he was quite unnerved on the eve of the battle of Mahabharata At the prospect of having to fight and kill his own kith and kin that is his own grandsires, fathers in law, uncles, brothers sons grandsons and friends, who were standing among the ranks of Kaurava s army, Arjuna was overpowered by gloom In his fit of dejection Arjuna threw away his arms and weapons and showed his unwillingness to fight at all It was at this crucial, or rather, the psychological moment that Krishna had to intervene

Krishna, however, did not adopt the common method to placate Arjuna's mind so much by alluring him to attain power fame, wealth etc as a reward for his victory He knew that such a plea would not have much effect on Arjuna who was sufficiently aware of their worthlessness for the attainment of meritorious life He, therefore followed a different, for that matter a philosophical line of thinking Krishna thought it better to let Arjuna have an insight into the ultimate destiny of rational humanity The issue posed by him was to fight this battle is to uphold the cause of Justice Arjuna was subjected to severe injustice by the Kauravas in the past If it was not properly retaliated it would be impossible for him or for anyone to live with honour and dignity Indeed death is preferable to such a disgraceful and miserable life Hence, physical existence and values incidental to it such as pleasures enjoyment and self aggrandizement pale into insignificance when our moral being and its values are at stake In order to draw a pointed attention to such an important aspect of our Self— the one which is usually ignored in our work a day life, Krishna took recourse to the doctrine of Samkhya Yoga (*Gita* II 29 30)

The Samkhya in the *Gita* means simply the theory of knowledge According to it our experience has a very wide span It might start with whatever is objectively presented to us through our sense perception, for example the *Pancha mahabhutas* But as it gets more and more organized by our Self it leads us beyond mere physical existence and reveals to us certain of its constituents which belong to the higher levels, such as mind *(manas)* intelligence *(buddhi)* and ultimately the rational Self *(Purusha)* The *Purusha* represents the other extreme of the hierarchical scale It is here that the

highest Subject of knowledge, which is mainly responsible in introducing a perfect System into it is revealed It is interesting to note here that unlike the classical Samkhya, the *Purusha* is not cut off absolutely from the other constituents of experience In the *Gita* the *Purusha* is considered as *Para Prakriti* having close and organic relations to the other constituents of experience which form part of *apara Prakriti*

There is also another important feature of such a Samkhya, viz none of its categories has any *metaphysical or ontological significance* For example, the subject and object, which constitute the two extremes of the cognitive process are to be treated not as substances as is the case with the classical Samkhya, but they represent the two powers or potencies of the Self standing at two different levels Thus, the objective level is invariably lower than the subjective level Moreover the subject and object are correlative Even at the lowest degree of experience, the subject is present but the object is more predominant Similarly, at the highest level while the subjectivity is the most predominant factor nonetheless the objectivity is not totally absent What can be said is that it is found at its least Such a theory of knowledge which seeks to establish the relation of potency between the subject and object is sufficiently clear from the Chapter XIV of the *Gita*, which discusses the nature of the *gunas* viz *sattva*, *rajas* and *tamas*

Such a theory of knowledge has a double advantage Firstly, it can furnish a sound explanation of Theism advocated by the *Gita* God represents that stage of our experience when it reaches the highest subjectivity

But its main significance lies in paving the way for the ontological monism The Samkhya in the *Gita* has no ontological character It has, however deep ontological implications It leads us to raise the question What is that ultimate potency of which the various categories of Samkhya are only the intensive gradiations ? The same question can be put thus What constitutes the Being (*adhishthana*) of all the beings (*bhutas*) ? The theory of knowledge embraces the entire universe of beings within its framework of subject and object Simply because such beings are knowable they are concret and finite They are created existences having definite qualities As such they are many But simply because they are the manifestations of certain potencies which can be graded intensively it is quite obvious that they presuppose one and the same basic potency as their generative matrix Such an absolute creative potency must satisfy one condition viz it should not itself be included in its own creations That is to say it should be abstract and qualityless (*nirguna* and *nirakara*) In other words it should be the dynamism or creativity of the Abstract Indeed the *Gita* truly affirms this when it speaks of the *Brahman* as the *bhutayoni gunatita* and *akshara* The *Brahman* thus is the only ontological principle underlying the totality of created beings In so far as it is abstract it transcends knowledge But since it is a potency it is dynamic and creative As a matter of fact, a potency is no more so if it is not creative It is in that case only a will o the wisp But in so far as it is creative it must bring into being something concrete although *per se* it is abstract Thus the *Gita* leads us to believe that epistemological duality presupposes ontological monism

II

Traditionally, the *Bhagavadgita* is regarded as one of the three Pillars of Vedanta Philosophy, the other two pillars being the *Upanishads* and the *Brahmasutra* All these three texts propound one and the same doctrine usually called the Vedanta The word 'Vedanta' literally means the concluding part of the (*Rig*) *Veda* The *Rig Veda* is only a collection of hymns composed by the *Rishis* in praise mostly of Nature of Gods, such as Indra Agni Varuna Ushas Rudra etc In X mandal which constitutes the last part of the *Rig Veda* however there are certain hymns having a definite philosophical import They are for example, the *Purusha Sukta* (X 90) the *Hiranyagarbha Prajapati Sukta* (X 121) and the *Nasadiya Sukta* (X 129) All of them sponsor the dynamic view of Reality In the *Nasadiya Sukta* it has found its best expression, particularly, in the following lines

'Creative force was there and fertile power
Below was energy, above was impulse (X 129 5)

The *Upanishads* are themselves called Vedanta They have elaborated the implications of the philosophical hymns of the *Vedas* The *Brahman* according to them is the ultimate ontological principle It is abstract and dynamic There are abundant references to it in the various principal *Upanishadas* Particularly, in the *Taittiriya Upanishad* while answering the question asked by his son Bhrigu 'Teach me Oh Sire ! what *Brahman* is,' Varuna says thus

"That, verily, from which these things are born that by which when they are born they live that into which when departing they enter that seek to know, ' That is Brahman (III 1)

Varuna then proceeds to tell his son how the same *Brahman* which *per se* is abstract creates matter (*anna*) life (*prana*) mind (*manas*) intelligence (*vijnana*), bliss (*ananda*) in the process of its self-expression or self differentiation usually called the *Brahmaparinamavada* It is easy to see a close analogue of such a view to the philosophical doctrine propounded by the *Bhagvadgita*

The *Brahmasutra* also lent a solid support to it In the very second *sutra* it has characterized *Brahman* as follows

'(Brahman is that) from which the origin etc (i e the origin sustenance and destruction) of this (world proceeds) (I 1 2)

The *Brahmasutra* throughout enters into a polemical discussion with a view to defending the Vedanta philosophy by counteracting the arguments of those systems which are opposed to it particularly the classical Samkhya Vaisheshika Jainism, Buddhism, etc

It is quite evident that the *Gita* powerfully represents the Vedanta according to which the entire universe is the concrete manifestation of one and the same ontological principle viz *Brahman* which is dynamic and creative As it passes through its various grades of intensity it leads us from the lowest objective existence, viz matter to the highest spiritual subjectivity viz the Divine Our Self goes on evolving according as it makes a deliberate effort to unfold its inward potencies When it realizes the supreme

subjectivity, it becomes one with God This, in general, is the character of any philosophy, which, like the Vedanta, represents the ontological point of view

III

We shall now consider the important repercussions of the Vedanta philosophy on our cultural life

It is well known that the *Vedas* were composed by the inspired poets called Rishis who were mostly Aryans The Aryans migrated to India from their original abode in the Central Asia They led a nomadic life which was directly exposed to the vagaries of Nature This gave them a sturdy and virile character Even if they were buffeted by the miseries of the world they confronted them boldly and bravely and made a heroic effort to surmount them The Aryans, thus, evinced an optimistic faith in their own spiritual powers to make this very world worth living This might involve much struggle and self sacrifice But they never shirked it simply because it served as an incentive to stimulate and unfold their spiritual powers The Aryans were by no means hedonists, although they loved pleasures Thry were inspired by a noble rationalism to enable them to attain bliss (*ananda*) The highest end at which they aimed (*purushartha*) was definitely human inasmuch as it sought to realize the rational aspirations of righteousness (*dharma*) prosperity (*artha*), and cheerfulness (*kama*) This was the threefold (*trivarga*) *purushartha* of the Aryans The cultural synthesis developed by them by pursuing such ideals is optimistic in its outlook It has found its best and beautiful expression in the two great Aryan epics viz the *Ramayana* and *Mahabharata*

The Aryans had to struggle hard to settle in India The original inhabitants of India put up a tough resistance against them But they could not keep off the Aryans for a long time Physically the Aryans had a good stature It gave them enough stamina and sturdiness to confront their enemy Moreover, they had a well organized and disciplined communal life More important than all these was their philosophy which made them show their mettle even in the most adverse circumstances As a result, the Aryans went on spreading their settlements from the Punjab in the west to Bihar in the east In the *Aryavarta* the region which lies between the Himalayas in the North and the Vindhya mountains in the South, they also built up powerful monarchies of *Kuru, Panchala Kosala* and *Videha*

During the period of their settlement in India however, the Aryans were losing hold on their own philosophy simply because it was subjected constantly to powerful onslaughts of the non Aryan philosophical ideologies religious sects and cultural traditions They formed the extensive hinterground of the Aryan settlements, which were like the islands in the sea of non Aryan inhabitants These non Aryans were not absolutely primitive barbarians They also had their cultural traditions as is quite evident from the excavations carried out at Mohen jo-daro and Harappa The noteworthy feature of their cultural life was a network of philosophic-cum religious sects mostly professed and pursued by the mendicants and sages called *munis* The munis lived in deep forests or at least far away from the crowded human haunts. They

practised penance and austerity mostly all alone with a view to attaining liberation (*moksha*) The *munis* professed different philosophical cults for attaining liberation Although the *munis* kept themselves away from the common run some of them nevertheless were held in high honour and esteem on account of their piety and righteousness They were very much sought after for showing the masses the path following which one can attain absolute freedom from the miseries of the world Hence, these *munis* were usually called *Tirthankaras*, i e those who form the fording place for escaping from the sea of miseries The ideal of *moksha* was central in the non Aryan philosophical cults and religious sects It develops a certain attitude which is altogether foreign to the Aryan mind It leads one to condemn absolutely the mundane world as a tabernacle of illusions (*maya*) As long as we are attached to the objects of the world (*Prakriti*) it has such a fascination or it creates such an infatuation (*moha*) in our mind or Self (*Purusha*) that it is very difficult to resist it Such an attachment to the world (*asakti*) is mainly responsible for the experience of misery and unhappiness The only way to set oneself free from it is therefore, to turn one s back against the worldly values, i e to assume the attitude of non attachment (*anasakti* or *vairagya*) As our Self persists in developing it it goes on losing the impurities which accumulate within it on account of its identification with the world When the Self gives up all attachments it is then set free and thereafter it shines in its purity and full effulgence

Obviously such a conception of *moksha* is pessimistic because it requires us to condemn any and every worldly value In spite of this it has had a tremendous appeal to the popular mind If the world is full of miseries, to set oneself free from it is to escape from it altogether and to pin one s faith in the other world which alone can give us absolute solace and beatitude

It is important to note that several schools of non Aryan philosophical thought subscribed to such a doctrine prominent among them were Vaisheshika Samkhya-Yoga Jainism and Buddhism As the Aryans moved from the west to the east, they too went on assimilating the non Aryan philosophical ideas Such a process went on gathering momentum to such an extent that the Aryan *acharyas* had to apply their mind to effect such changes in some of the most powerful non Aryan *darshanas* as would bring them in conformity with the Aryan cultural spirit The non Aryan *darshanas* were mostly atheistic But Kanada for example, who formulated the *Vaisheshika Sutra* extolled in it the importance of *dharma* and God Similarly the Samkhya and Yoga, which were originally atheistic were made theistic by Kapila and Patanjali respectively

When however the Aryans reached Magadha i e Bihar, they had to confront Jainism and Buddhism Although Buddhism started its career in the sixth century B C Jainism nevertheless was pursuing its course from a hoary anciency Both these *darshanas* were antagonistic to the Aryan culture and remained so forever Jainism had close affinities with the Samkhya Yoga and Vaisheshika *darshanas* But partly because by the time they reached Magadha the Aryans had lost their original impetus and partly because Buddhism had been patronized by the kings who were themselves Kshatriya princes it gained an upper hand over the Aryans so much that in course of time both Jainism and Buddhism had completely overshadowed the Aryan culture

The *Moksha* is the central doctrine in the non Aryan philosophies Such philosophies have nothing to do with the ontological point of view It is based only on the logical or the epistemological point of view Its main purpose is to distinguish the spiritual Self absolutely from anything that forms part of mundane existence or objectivity This can be envisaged by a rigorous application of the logical method so that what constitutes the objectivity might lead us to distinguish the Self or the subjectivity *per se* by denying to it those characteristics When the Self is armed with such a knowledge of self distinction (*viveka*) it can attain *moksha* by practising rigorous penance and austerities with a view to snapping all its relations with the world

It is quite evident that the attainment of *moksha* requires a process of self abnegation of the extreme type It requires us to show a spirit of renunciation to be completely apathetic to the worldly values and to show otherworldliness The Samkhya Yoga Vaisheshika, Jainism, Buddhism as well as the Advaita Vedanta of Shankara in spite of its orthodoxy are fully in agreement in this respect

IV

It is easy to mark a sharp contrast between the two philosophical and cultural outlooks— Aryan and non Aryan Dynamism is the characteristic feature of the Aryan culture It encourages one to assert oneself by unfolding the inward potentialities of one s self by struggling with the miseries of the world and ultimately subjugating them The non Aryan philosophy requires us to give up all dynamism and to remain passive, apathetic and unconcerned towards anything which can be called worldly

The truth of these observations is amply borne out by the history of India during the past two millenia This was the period during which the Aryan spirit was receding and the non Aryan culture was in the ascendant. The most important characteristic manifested by the Indian mind in this period is its otherworldliness This has steeled it to such an extent that it was hardly shaken and very much disturbed even by such forces which were fraught with tremendous danger to their life It was during this period that the foreign invaders found an easy walk over in this country particularly, the Muslims and the English It was during this period that the Indian masses were subjected to inhuman harassment, persecution and abject humiliation They had also to experience the pangs of extreme and gruelling poverty In spite of such a miserable life the Indian people remained peaceful and did very little to resist and counteract actively the hostile forces

In the prevailing pall of gloom however there are found periods howsoever short they might have been which bristled with lively activity and like a flash of lightning were heartening For example the reign of Chandragupta Vikramaditya is regarded as the golden period of Indian civilization It was he who inflicted a heavy defeat on the Sakas and revived the old Hinduism Again, Shivaji dealt mortal blows to the Moghul empire and established Sovereignty of Hindus There was a spontaneous outburst of heroism and victorious spirit The inspiration came from Jijabai who by telling her son Shivaji the stories of *Ramayana* and *Mahabharata* wanted him to fight injustice like

the Aryan heroes Then again when Lokamanya Tilak was challenging the British Imperialism by calling upon his compatriots to struggle for independence India was booming with activity and a strong effusion of national spirit It is not surprising that Lokamanya Tilak drew his inspiration from the *Bhagavadgita* His commentary on it, namely the *Gitarahasya* stands in a radical contrast to the one written by Shankaracharya from the standpoint of *mayavada*

Here, therefore, is a strong plea for a radical reassessment of our cultural values This gains a further strength in view of the fact that the triumphant spirit which when revived by Lokamanya Tilak led us to achieve our national independence has again stagnated and has remained so even after thirty three years of free political life The terrific exploitation of the masses now not by the foreign but by the Indian capitalists knows no bounds The leadership is so downright and shamefully corrupt, selfish and bankrupt that it has hardly any concern for the national welfare In contrast to this more than 80 per cent of Indian masses are illiterate and show a callous apathy not only to the political but to any value whatsoever They show no signs to take an active interest to ameliorate their degraded state of existence Under these circumstances it is necessary to make a powerful bid to revive the triumphant philosophical spirit of which the *Bhagavadgita* may confidently be considered the radiating centre

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Karna and Arjuna : An Echo of Vedic Mythology

Fr R Antoine

Introduction

The nineteenth century approach to the ancient Epic was allergic to the supernatural' Its critical study of ancient oral tradition sought to restore to the heroes of old their human stature by rejecting as spurious their mythical features which transformed them into divine or semi divine beings For many the ancient Epic was primarily a source of historical research an ambiguous source no doubt since it kept concealed the historical facts under a layer of myths and legends

Since then, scholarship has shown a greater concern for a proper understanding of the mental and emotional make up of ancient cultures Mythical language was natural to them and what we call today history was foreign to their vision The record of purely human and temporal events would have appeared to them as an unsolvable riddle without the perspective of the timeless and the divine Myths held a precious message, not as dateable facts but as timeless patterns throwing upon the precarious course of human existence the mysterious light of an eternal design Human motivations, characters and initiatives while preserving their limited autonomy were seen as instru ments of an all embracing plan of which the human agents mostly remained unaware

Thus to demythologize the epic is to destroy it A recent study of the *Mahābhārata* by the French scholar Georges Dumézil shows that both the character and the career of the main heroes are a transposition of an archaic pantheon To divest these heroes of the features which they owe to their divine filiation would be tantamount to robbing them of their specific individuality The interest of Dumézil s study lies in the fact that the mythical traits of the main heroes are shown to belong to vedic or pre vedic mythology and therefore to the early stages of the composition of the epic

The hymns of the *Ṛgveda* presuppose a very rich mythological material from which they freely borrowed, according to their particular needs traits and allusions meant to enrich their praises of the gods Hymns are not narrative poems they allude to stories and legends picking out the trait which fits their context. We may reasonably surmise that parallel to the priestly and ritualistic current represented by the *Ṛgveda* there existed popular tradition feeding on the rich mythological material endowed with its independent existence The *Mahābhārata*, according to Dumézil would be a living witness to this ancient popular tradition

In other words the first singers of the *Mahābharata* must have had access to the ancient mythological material from which the *Ṛgveda* drew the features relevant to its divine eulogies It is, however to be noted that the epic transposition of divine traits

into human characters is often orchestrated by non vedic myths or legends meant to justify on the human level some of the incidents deriving from the Vedic pattern These aetiological myths and legends lend a warm romantic flavour to the epic story and must have been added for the benefit of the audience at a later period when Vedic mythology had already become obsolete

Among the numerous examples of transposition analysed by Dumézil the most striking to my mind is that in which the two Vedic gods Indra and Sūrya find their human replica in Arjuna and Karna

I The Vedic Myth

1 *The respective position of the two gods* Indra, the god of the lightning and the clouds, the thundering god the conqueror of hundred cities is the leader of the gods , wielding the thunderbolt he terrifies his enemies More than one fourth of the hymns of the *Rgveda* are addressed to him Sūrya on the contrary occupies a sub ordinate position among the Vedic gods He rides a golden chariot The Sun god under the name of Savitṛ is golden armed and golden eyed Both gods bestow their effulgence on the whole universe God Savitṛ has raised aloft his brilliance, making light for the whole world Sūrya shining brightly has filled heaven and earth and air with his rays (4 14 2) In another hymn (4 53 2), Savitṛ is said to put on his armour

2 *Rātri and Uṣas* Although Sūrya is at times represented as the lover of Usas he appears also as her son Uṣas is called the nourishing one ' baring her bosom as a cow yields her udder She arrives carrying a bright child (1 115 1 2) and leads him to maturity She has received the child from her sister Rātri The path of the two sisters is unending Combined in purpose though different in forms Rātri and Usas, giving birth do not obstruct one another (1 113 3) The white shining Dawn has arrived dark Night has sought her own abode Both allied to the same Sun immortal succeeding each other and mutually effacing each other s complexion, they traverse the heavens (1 113 2)

This myth of the two sisters sharing a common child solves the riddle of an ancient Roman rite which so far had remained unexplained Dumézil in his *La Religion romaine archaique* (2nd ed , Paris 1974 pp 66 71) describes the ancient rite as follows ,

On the 11th June the Romans celebrated the *Matralia* feast of the goddess Mater Matuta, i e Dawn There were two rites first Roman matrons took with them to the temple against the usual regulations a slave girl They then expelled her by slapping and beating her with sticks Second, the matrons came in carrying in their arms a baby whom they treated with tender care The baby was offered to the goddess The babies were not their own but their sisters

The first rite as Dumézil explains refers to Dawn dispelling darkness (*bādhamanā tamāmsi— Rg* 5 80 5) The second rite is an echo of the Vedic myth of the two sisters Rātri and Usas the latter carrying with tender care the baby of the former ' The two twin sisters have put on different colours one is shining the other is black The dark one and the red one are two sisters *(svasārau)* Licking the calf of the other she

Karna and Arjuna : An Echo of Vedic Mythology

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bellows The variegated one puts on beautiful colours, she stands and licks the calf " (*Rg* 3 55 11-14)

Thus the ancient Vedic myth and the old Roman rite of the *Matralia* illumine each other the *Rgveda* gives a human affabulation of the natural phenomenon of dawn which the Roman rite re enacts with remarkable accuracy

3 *The enmity between Indra and Surya* The first evidence of such an enmity derives from the very nature of the two gods Sūrya the god of radiant light flooding the universe with his effulgence and Indra, the god of clouds and thunder, obstructing the rays of Sūrya Besides this natural hostility, the *Rgveda* makes five allusions to an encounter between Indra and Sūrya in which Indra is said to have either stolen (*musāya*) or detached (*prānyac cakram suryasya*) or pressed down (*ni khudat suryasyendraścakram*) one of the wheels of Sūrya's chariot (See I 175 4, 4 30 4, 6 31 3, 5 29 10 and 4 28 2)

Indra attacks Sūrya for the sake of his protégé Kutsa Kutsa in the *Rgveda* is called four times by the patronymic *Ārjuneya* He is a young and brilliant hero seeking the help of Indra against the demon Śusna by whom he has been thrown into a pit It is in the course of his fight against Śuṣṇa that Indra encounters Sūrya

II The Epic Transposition

In the words of James Barr "the centre of mythology is its doctrine of correspondences Myth always maintains a secret correspondence or hidden harmony of some kind between gods and man, gods and nature, man and nature the normative primeval and the actual present " In the *Mahābhārata* the actual present is the situation of two princely families competing for supremacy The emotional tension is heightened by the close kinship between the contenders and the human scene is fraught with tragic conflicts son and mother brother and brother liegeman and liegelord commoner and noble It is in the living texture of such human relationships that the ancient myth becomes alive Its bare and formal outline becomes the soul of a full blooded human tragedy which lends to the epic its unparalleled pathos

1 *The respective position of the two heroes* Sūrya, as we have seen occupies a subordinate position among the Vedic gods, whereas Indra is the most prominent among them Karṇa the son of Sūrya is known in the epic as the *sutaputra* He himself for a long time ignores who is his real father and his own brothers treat him with contempt and derision This subordinate position is dramatically illustrated on two memorable occasions

Droṇa has organized a great display in which his pupils the Kauravas and the Pandavas demonstrate their excellence in the art of war Arjuna Drona's favourite pupil is the last to perform As the delighted audience applauds the young hero a voice is heard asking with irony if a new Indra has come down to earth to display his power

> dīryante kim nu girayaḥ kimsvid bhūmir vidiryate
> kimsvid āpūryate vyoma jaladhārāghanair ghanaiḥ (I 134 28)

Are the mountains split or is the earth agape ?
Is the sky overcast with rainy clouds ?

All eyes are fixed on the entrance gate and Karṇa appears with his cuirass and his ear rings He tells Arjuna that he can easily compete with him and, when Duryodhana welcomes him he expresses his desire to challenge Arjuna to a single combat

dvandvayuddham ca Parthena kartum icchāmyaham prabho (I 135 15)

As the two young heroes face each other, their divine fathers manifest their presence and their antagonism First Indra

tataḥ savidyutanitaiḥ sendrāyudhapurogamaiḥ
āvṛtam gaganam meghair balakāpanktihāsibhiḥ (I 135 23)

The sky was covered with clouds rumbling with thunder
and led by Indra s weapon and smiling with rows of cranes

Then Sūrya

tataḥ snehāddharirayam dṛṣṭvā raṅgāvalokinam
bhāskaro pyanayānnaśam samipopagatān ghanān (I 135 24)

Seeing Indra looking down with love and affection
the sun drove away the approaching clouds

The two heroes appear visibly under the protection of their fathers

meghacchāyopagūḍhastu tatod ṛśyata Phalgunaḥ
sūryatapaparikṣiptaḥ Karṇo pi samadṛśyata (I 135 25)

Kṛpa asks Karna according to the rules of chivalry to give his genealogy Karṇa is embarrassed but Duryodhana saves the situation by making him king of the Angas Just at that moment Adhiratha enters Karṇa leaving his bow falls at the feet of the charioteer and greets him with filial affection Bhima is highly amused and calling Karṇa sūtaputra' and narādhama reviles him ' Your weapon is the whip not the bow You are not more worthy of being a king than a dog is worthy of eating the oblation of the sacrifice

In his humiliation Karṇa instinctively looks up to the sun as though he had been let down by one who should have come to vindicate him

evam uktastataḥ Karṇaḥ kiṁcit prasphuritādharaḥ
gaganastham viniḥśvasya divākaram udaikṣata (I 136 8)

Thus addressed Karna sighed and with pouting lips
looked up to the sun high in the sky

The second occasion on which Karṇa, the son of Sūrya is made to feel his inferior position is the *svayaṁvara* of Draupadi Many kings and princes have tried in vain to string the bow Confidently Karṇa takes the bow strings it and places the arrow At that moment,

dṛṣṭvā tu taṃ Draupadi vākyam uccair
jagāda nahaṃ varayāmi sūtam

Then

samorṣahāsaṃ prasamīkṣya sūryam
tatyaja Karnaḥ sphuritaṃ dhanustat. (I 126 23)

With a bitter smile Karṇa threw the bow and looked at the sun Vexation and disgust are slowly driving him to the side of the Kauravas

2 *The two mothers of Karna* There are four accounts of the birth of Karṇa in the Mahābhārata The most detailed account is in the *Vanaparvam* Vaiśampayana has just told Janamejaya how Sūrya appeared in dream to Karṇa in order to warn him against Indra s plan to rob him of his invulnerability by asking him to divest himself of his armour and ear-rings Janamejaya is anxious to know how Karna acquired those extraordinary gifts (III 300, 301, 302) The story is well known and a brief summary will suffice As a reward for her humble and devoted service Kunti has obtained from Durvāsas a *mantra* by which she can call any god to her side and obtain from him a son

yam yaṃ devaṃ tvam etena mantrenāvahayisyasi
tena tena vaśe bhadre sthātavyaṃ te bhaviṣyati
akāmo vā sakāmo vā sa samesyati te vaśe
vibudho mantrasaṃśānto bhaved bhṛtya ivānatah (III 305 17 18)

Kunti is not married One morning she sees the Sun in his human form with his shining armour and his brilliant ear rings Anxious to put the *mantra* to the test she utters it and Sūrya stands before her Frightened she begs him to leave her alone But the Sun replies that no god can be called in vain and threatens to curse her, her family and the sage who gave her the *mantra* She points out that as an unmarried virgin, she will bring disgrace on her family Sūrya reassures her

sā mayā saha samgamya punah kanya bhavisyasi
putraśca te mahābahur bhavisyati mahāyaśaḥ (III 307 16)

As a last request Kunti asks that her son should be given the cuirass and the ear rings of Sūrya With the help of a faithful nurse, she succeeds in concealing her pregnancy and Karna is born with the armour and the ear rings adhering to his body With a heavy heart she parts with her baby putting him in a basket she abandons him to the waters of the river Aśva The basket floats from river to river till it reaches the Gangā near the city of Campā There Rādhā the wife of the charioteer Adhiratha rescues the child They adopt him and bring him up

The theme of the abandoned child is found in different mythological contexts Moses is sent floating in a basket by his mother who knows that, as a male child he will be killed by order of the Pharoah Paris is sent away from the Trojan court because his mother Hecuba has dreamt before his birth that she would bring forth a fire brand But the closest parallel to Kunti s story is the legend of Ion which Euripides has chosen as the subject of his drama *Ion* Apollo the Sun god, has seduced Creusa, an Athenian princess, before her marriage Like Kunti she conceals her pregnancy and gives birth to her child in the very cave where Apollo had loved her She puts the baby in a basket adding an embroidery a golden necklace in the form of serpents and a crown of olive leaves She leaves the basket in the cave, hoping that wild beasts will devour the baby But Apollo sends a messenger to take the basket and the child to his Delphi temple where the priestess becomes his foster mother

The rather formal Vedic myth of Ratri and Usas has thus been transposed into a human setting of deep dramatic intensity One detail of the myth has been left out

the two mothers are not sisters But like the Vedic Rātri, Kunti recedes to the background as soon as Rādha the transposition of Uṣas, takes charge 'The white-shining Dawn has arrived, dark Night has sought her own abode' (Rg 1 113 2) The abode to which Kunti retires is dark with anguish and apprehension This is the whole tragedy of Kunti, the loving mother who longs with all her heart to give his rightful place to her eldest son and finds it impossible to reveal the great secret of her youthful adventure At the time of the display of arms, when she sees her two sons Karna and Arjuna, confronting each other she faints She is the only one who knows and the weight of her secret torments her motherly heart

The silent withdrawal of Kunti is clearly reflected in the manner in which Karna is called throughout the Mahābhārata *Only nine times does he appear as the son of* Kunti (Kaunteya Kuntīsuta or Partha), whereas the name of Rādheya Rādhāsuta, Rādhātmaja occurs 260 times, and Adhirathaputra or sūtaputra 485 times

3 *The hostility between Karna and Arjuna* In the *Rgveda* the enmity between Sūrya and Indra is the natural outcome of the functions of the two gods This enmity is transposed into a deep and lasting rivalry between two powerful heroes, one the son of Sūrya the other the son of Indra The human setting of the epic is further dramatized by the fact that both heroes have the same mother but, for a long time are unaware of their close kinship

The first encounter of the two heroes on the occasion of the arm display has been fully described above We noted the close correspondence between the physiognomy of *the two Vedic gods and that of their human sons We note also that Karṇa s antagonism* focusses on Arjuna No doubt the despising attitude of the Pāṇḍavas has thrown him into the arms of Duryodhana with whom he shares a common hatred for Paṇḍu s sons But Yudhiṣṭhira, Bhima and the twins besides belonging to the enemy do not arouse her personal hatred The son of Sūrya is the sworn enemy of the son of Indra

In the *Udyogaparvam* when all efforts to bring peace have failed Kṛṣna tries to win over Karna to the party of the Pandavas As the eldest son of Kunti, he will be *king his younger brothers will honour him But Karṇa is not tempted He is deeply* attached to Adhiratha and Rādhā and he owes allegiance to Duryodhana

vadhād bandhād bhayād vāpi lobhād vapi Janārdana
anrtam notsahe kartum Dhārtarastrasya dhimatah (V 141 17)

Kṛṣṇa tells him that the victory of the Pandavas is decreed by fate Karna replies that *he himself has received unmistakable omens of the final defeat of Kauravas* They part as friends

Kunti in her turn decides to break her long silence She finds her eldest son on the bank of the Gangā His first *greeting is full of irony*

Rādheyo ham Ādhirathih Karnastvām abhivādaye
praptā kimartham bhavati brūhi kim karavāni te (V 145 1)

Kunti protests You are not the son of a charioteer *You are my son and your father* is Sūrya himself The Pandavas are your younger brothers waiting for your return The voice of the Sun falling *from heaven* corroborates Kunti s claim Karṇa reminds her

mother that she has never been a mother to him and that her present solicitude is inspired by her self interest

na vai mama hitam pūrvam mātṛvaccesṭitaṃ tvayā
sā mām sambodhayasyadya kevalātmahitaiṣini (V 146 8)

The Kauravas had made him king and hero Despised and rejected by Kunti s sons, he was welcomed and honoured by the sons of Dhṛtarāṣṭra As a true *ksatriya* he will remain loyal to his friends Yet, Kuntī has not come in vain Karna will not kill her sons, except Arjuna

vadhyān viṣahyān sangrāme na haniṣyāmi te sutān
Yudhiṣṭhiram ca Bhimam ca yamau caivārjunād ṛte
Arjunena samam yuddham api yaudhiṣṭhire bale
Arjunam hi nihatyajau samprāptam syāt phalam mayā
yaśasā cāpi yujyeyam nihatah savyasacinā (V 146 20 22)

Thus Kuntī will remain the mother of five sons if she loses Arjuna Karna will be alive , if she loses Karṇa, Arjuna will survive

na te jatu naśiṣyanti putrah panca yaśasvini
nirārjunā sakarṇā vā sarjuna va hate mayi (V 146 23)

This deadly and single minded rivalry between the son of Sūrya and the son of Indra is brought to a climax in their final encounter Karna has succeeded Drona as the commander in chief of the Kauravas and Arjuna finally confronts him in a fantastic duel According to the Vedic myth Indra fought against Sūrya in the course of his attack against the demon Śuṣna for the protection of Ārjuneya Kutsa In the *Mahābhārata* the son of Indra Arjuna, fights against the son of Sūrya Karna, in his struggle against Duryodhana the incarnation of the demon Kali

The only detail of the struggle alluded to in the *Ṛgveda* is Indra s attack on the wheel of Sūrya s chariot This peculiar manner of defeating an enemy has been faithfully preserved in the epic The two heroes have been engaged in a terrific exchange of deadly weapons Then Kṛṣṇa orders Arjuna to release the fatal arrow Death appears declaring *Bhumistu cakraṃ grasati'* — ' The earth devours the wheel

tato ratho ghūrnitavān narendra
śāpat tadā brāhmanasattamasya
tataścakram apatat tasya bhūmau
sa vihvalah samare sūtaputrah (VIII 90 83)

Karna tries in vain to extricate the wheel of his chariot He appeals to Arjuna s honour

yāvaccakram idam grastam uddharāmi mahābhuja
na mām rathastho bhūmiṣṭham vikalam hantum arhasi (VIII 90 11)

Kṛṣna severely reminds him of all the mischief he has connived at together with the Kauravas in their wicked persecution of the Pāṇḍavas and asks him repeatedly *kva te dharmastadā gatah ?* (VIII 91 1 11) At last Arjuna in the style of his divine father Indra releases the fatal arrow

tato rjunastasya śiro jahara
Vṛtrasya vajrena yathā mahendrah (VIII 91 50)

The head of Karna is severed and his body falls backward A profusion of similes describes the fall of Karṇa's head as the movement of the Sun towards its setting

tad udyatādityasamānatejasam
śarannabhomadhyagabhāskaropamam (VIII 91 52)
varāṅgam urvyām apataccamūmukhe
divākaro stād iva raktamandalah (VIII 91 53)
rarāja Karnasya śiro nikṛttam
astam gatam bhāskarasyeva bimbam (VIII 91 60)
sahasraraśmir dinasamkṣaye yathā
tathāpatat Karnaśiro vasundharām (VIII 91 68)

Thus both in their character and in their career the two heroes of the Mahābhārata, Karṇa and Arjuna, reflect the main features of an ancient Vedic myth the subordinate position of Karna his two mothers the deep enmity which poisons the life of the two heroes and their final encounter in which Arjuna defeats Karna by an attack on his chariot s wheel reveal the indispensable function of the ancient myth in the building up of the heroes' character Any attempt to discard the divine filiation of the two heroes on the plea that it is "supernatural and, therefore spurious, is doomed to failure Both Karṇa and Arjuna are what they are because they are the sons of Sūrya and Indra The divine fathers shape and mould the character of their human sons The transposition of the myth into the web of human relationships has as we have noted before, enriched the myth with the wealth of human emotions, attachments loyalties and rivalries Yet as generations passed the ancient Vedic myth began to lose its relevance The singers of the epic sang for audiences who were no longer familiar with Vedic mythology New legends were needed to satisfy the natural curiousity of people who wanted to know why heroes won or were defeated

III The non Vedic Legends

At the beginning of the *Śāntiparvam* Yudhiṣṭhira feels with acute sorrow the futility of a victory entailing the loss of so many dears ones He tells Narada ' jayo yam ajayākaro bhagavan pratibhāti me " (XII 1 15) What afflicts him most is the death of Karna the eldest brother whose identity remained hidden till after the great war was over He fails to understand what fatality led to such a disaster

kāraṇam nādhigacchāmi kathamcid api cintayan
katham nu tasya samgrāme pṛthivi cakram agrasat
katham nu śapto bhrata me tattvam vaktum ihārhasi
śrotum icchāmi bhagavamstvattah sarvam yathātatham (XII 1 43 44)

This question of Yudhiṣṭhira reflects the mentality of a period when the Vedic parallel had been forgotten And this is the way in which Nārada satisfies the curiosity of the new audience symbolized by Yudhiṣṭhira Two legends are told using the classical device of the curse to justify the tragic defeat of Karṇa

In his youth Karṇa secretly approached Droṇa and asked him to be given the secret of the *brahmāstra* Droṇa unwilling to make Karṇa the equal of his favourite

Arjuna replied that the *brahmāstra* could be given only to brahmins kṣatriyas and hermits Disappointed Karṇa went to Paraśurama introducing himself as a brahmin of the Bhārgava clan One day while roaming about and practising various weapons he accidentally killed a cow of a brahmin Infuriated the brahmin cursed him

> yena vispardhase nityaṃ yadarthaṃ ghaṭase mām
> yudhyatastena te pāpa bhūmiścakram grasiṣyati
> tataścakre mahīgraste mūrdhānaṃ te vicetasaḥ
> pātayiṣyati vikramya śatrur gaccha narādhama (XII 2 24 25)
> *Your sworn rival whom you constantly abuse will meet you*
> *in battle and the earth will swallow up your chariot s wheel*
> *Then while your wheel sinks in the earth your enemy*
> *seeing you bewildered will sever your head Go hence, vile man*

The device may be clumsy, but it does explain the facts

With a heavy heart Karṇa returns to Paraśurāma Through humble and devoted service he obtains from the sage the secret of the *brahmāstra* One day exhausted by fasting Paraśurama decides to take a rest and, lying down with his head on Karṇa s lap he falls asleep A vile insect, a kind of blood sucking spider settles on Karṇa s thigh and begins to bite his flesh Afraid of awakening his master the young man does not move and allows the beast to torture him Then some of his blood falls upon the body of the sage who wakes up feels that he is polluted and asks Karṇa what happened A voice is heard and a *rākṣasa* carried by a cloud explains that he was cursed by Bhṛgu for abducting his wife He was condemned to become a horrible beast but the sight of Paraśurama would restore him to his pristine form This arouses the suspicion of the sage the endurance shown by Karna is a clear sign that he is not a brahmin but a kṣatriya Karṇa confesses his fault and Paraśurama curses him since he obtained the *brahmāstra* through deceit the divine weapon will play him false when he will need it most Returning to Duryodhana Karṇa tells him that he has obtained all the divine weapons and conceals from him the two curses which spell his doom

Narada in his desire to set the mind of Yudhiṣṭhira at rest is anxious to show him that the tragic end of Karṇa was inevitable Even if Yudhiṣṭhira had known the true identity of his brother nothing would have changed Karṇa was a marked man Everything conspired against him

> brahmaṇasyābhiśāpena Rāmasya ca mahātmanaḥ
> Kuntyāśca varadānena mayayā ca Śatakratoḥ (XII 5 11)

The boon given to Kunti, the curse of the brahmin and of Paraśurama and the trick played on him by Indra everything was done for the sole aim of divesting him of his invulnerability

The last incident sealing Karna s fate is that in which he gives his cuirass and ear rings to Indra In a dream Sūrya appears to his son and tells him that Indra disguised as an ascetic intends to ask him for those gifts which make him invulnerable He begs him not to give them away Karna rejects the advice besides gaining fame as a warrior he wants to be known for his unbounded generosity

bhītānām abhayam dattvā samgrāme jīvitārthinām
vṛddhān bālān dvijatimśca moksayitvā mahābhayāt
prāpsyāmi paramam loke yaśah svargyam anuttamam
jīvitenāpi me rakṣyā kirtistad viddhi me vratam (III 300 37-38)

On the instance of Sūrya Karṇa agrees to ask Indra an infallible weapon in exchange for his cuirass and ear rings Indra arrives in disguise Karṇa tears away from his flesh the armour and the ornaments In exchange Indra gives him the *Indraśakti* But the weapon can be used only once In the *Dronaparvam* the Kauravas harassed by Ghaṭotkaca beg Karṇa to use the *Indraśakti* against the malevolent demon Karṇa releases the formidable weapon The demon is killed but the weapon itself flies up to the skies

ūrdhvam yayau dipyamānā niśāyām
nakṣatrāṇam antarāṇyāviveśa (VII 179 57)

Kṛṣṇa seeing the Pāṇḍavas lamenting the death of Ghaṭotkaca tells Arjuna that he should rejoice For his father, Indra, has succeeded in depriving Karṇa of his invincible attributes

diṣṭyāpanitakavaco diṣṭyāpahṛtakunḍalah
diṣṭyā sā vyamsitā śaktir amoghāsya Ghaṭotkace
āśivisa iva kruddho jṛmbhito mantratejasā
tathādya bhāti Karno me śāntajvala ivānalah (VII 180 14 & 20)
Fortunately he is without his cuirass and ear rings
Fortunately his infallible *śakti* has been used against Ghaṭotkaca

Today Karṇa is an angry poisonous snake kept gaping by the power of a *mantra,* a fire whose flame is quenched

IV Conclusion

In the ancient epic mythology operates at different levels In its earliest form it proceeds by transposition The timeless world of the gods and of their relationships is transposed into the temporality of a human world *to which it gives its structure* The human world with its conflicts ambitions, achievements and failures is illumined and given a permanent meaning by the mythic archetype which it reflects Karṇa and Arjuna— and, for that matter all the principal figures of the Mahābharata— reproduce in their human struggles a divine pattern which is immutable

But since the ancient epic transmitted through oral tradition is in a continual process of elaboration adapting itself to the social and religious transformations of the people among whom it thrives there comes a time when the original mythical pattern becomes obsolete and irrelevant This original pattern is then supplemented by other myths and legends which may or may not enrich with new features the original myth Thus in the case of Karṇa and Arjuna Sūrya and Indra go on playing an important role in the destiny of their son Kunti requests Sūrya to confer on their son the cuirass and the ear rings which will make him invulnerable Sūrya tries his best to persuade Karṇa never to divest himself of these precious gifts On the other hand, Indra knows that as

long as Karṇa keeps his cuirass and ear rings he will remain invincible Exploiting Karṇa s boastful generosity, he robs him of his divine protection and gives him in exchange the *indraśakti* which can be used once only Under the stress of Ghaṭotkaca s devastating attack, Karṇa is prevailed upon to release the *śakti* Thus, in prolongation of the Vedic myth, Indra assures the final victory of his son Arjuna by reducing Karṇa to state of open vulnerability After the death of Ghaṭotkaca Kṛṣṇa realizes how successful Indra has been in his plan He tells Arjuna

> tvaddhitārtham tu Śakreṇa mayāpahṛtakuṇḍalah
> vihīnakavacaścāyam kṛtah parapuranjayah
> kavacena vinaśca kuṇḍalabhyām ca Paṇḍava
> so dya manusatam prāpto vimuktah śakradattaya (VII 180 18 & 30)
>
> It was for your sake that Indra used his cunning to
> take away Karṇa's cuirass and ear rings Thus divested
> of the divine gifts and with Indra's weapon gone
> he has nothing left but his vulnerable humanity

With the two curses, that of the brahmin and that of Paraśurāma we are at a further remove from the Vedic myth The attack of the Vedic Indra against the wheel of Sūrya s chariot seems to be forgotten Another myth is created to justify the sinking of the wheel The curse of Paraśurāma is totally dissociated from the original vedic myth It is a punishment for the deceit practised by Karṇa, and it leaves him totally defenceless

In the account of Karṇa s death the obvious transposition of the ancient vedic myth like the original writing of a palimpsest, has been covered over by the new writing of the two aetiological myths

> kālo hyadṛsyo nṛpa *viprakopānnidarśayan* karṇavadham bruvaṇah
> bhūmistu cakram grasatītyavocat
> Karṇasya tasmin vadhakāle āgate
> *tatastad astraṃ manasah pronaṣṭam*
> *yad Bhārgavo smai pradadau mahātmā*
> cakram ca vāmam grasate bhūmir asya
> prapte tasmin vadhakāle nṛvīra
> tato ratho ghūrṇitavan narendra
> *śāpāt tadā brāhmanasattamasya*
> ghūrne rathe *brāhmanasyādhiśāpād*
> *rāmād upātte tvavibhāti cāstre* (VIII 90 81 84)

Invisible Death *prompted by the brahmin s anger* announced Karṇa s death by saying The earth swallows up the wheel Karṇa s last moment was at hand *Then the weapon given by Paraśurāma fell out of his mind* the earth swallowed up the left wheel His last moment was at hand Then *through the power of the brahmin s curse* the chariot fell over As it fell over *through the brahmin s curse the weapon obtained from Paraśurāma vanished from his memory*

NOTES

All quotations from the *Mahābhārata* are taken from the Gitā Press edition *Śrīmanmahābhāratam* (Mūlamātram), 4 vols, Gita Press, Gorakhpur

1 Georges Dumézil, *Mythe et Epopee* vol I (Paris 1968) pp 33 257
2 James Barr, "The Meaning of 'Mythology in Relation to the Old Testament, *Vetus Testamentum* IX, p 5

Philosophic Import of Srimadbhagavatam

Dr I Panduranga Rao

SHRIMADBHĀGAVATAM as the name indicates, is a celebrated work dealing with all that is DIVINE (Bhagavat) manifesting itself in various forms with innumerable qualities and exhilerating actions It enjoys the same reputation and commands the same respect and reverence as Ramayana and Mahābhārata In fact these three works — Rāmāyana Mahābhārata and Bhāgavatam— represent the body, the mind and the spirit of Indian culture Rāmāyana deals with the physical manifestation of divinity in human form while Mahābhārata presents the divinity in man at a high intellectual level to fight out the evil and establish peace and order But Bhagavatam (or Srimad Bhāgavatam as it is often called to distinguish it from Devi Bhāgavatam) does not seem to be so much concerned about the physical or the intellectual aspect of the Divine manifestation as it is about the spiritual or the metaphysical aspect of it Thus the subject matter of Srimad-Bhāgavatam is slightly different from and more abstract than its two preceding counterparts, namely, Rāmāyana and Mahābharata This is one of the reasons why scholars find it more difficult to assimilate the essence of this masterly work though couched in simple language and expressed in the form of interesting episodes and elevating descriptions of divinity in its various aspects Bhagavatam is therefore considered to be a testing or trying treatise for scholars

विद्यावतां भागवते परीक्षा

VIDYĀVATĀM BHĀGVATE PARĪKSHĀ

Srimadbhāgavatam is one of the eighteen Puranas comprising a separate class of literature known for its vividity and clarity of expression so as to make it accessible to all classes of people In addition to the basic qualities of a Purana, it is said to be having ten special characteristics enumerated in the text itself These are Sarga (creation) Visarga (expansion), Sthana (standing) Poshana (protection), Uti (the passionate background) Manvantaram (geneology) Ishānukatha (glorification of the Lord), Nirodha (meditative pause) Mukti (liberation) and Āshraya (the ultimate goal or sanctuary) This in brief is the subject matter of this treatise It describes the origin of life its expansion and development the source of all activities the motivating force behind all movements and actions the mechanism of providing the required nourishment and protection for all living beings acting and reacting in this phenomenal world the succession of human race resulting from the endless cycle of birth and death the emotional background with which all living beings are born and brought up the pre-dominant role played by the Divine Master to demonstrate His hand in all human

actions, the interlude deluge and consequent pause in the process of creation the most desired liberation from the worldly ties, troubles and torments and ultimate recourse to the abiding abode of the Master to secure eternal peace and absolute bliss Because of this wide range of topics covered in a small canvas of 18 000 stanzas divided into 12 sections (Skandhas) and 335 chapters (Adhyayas), this beautiful handy and comprehensive composition is rightly acclaimed as a great mythological work (Mahāpurana) and a limit to spiritual wisdom (Vidyāvadhi) In fact after going through the entire work, one feels highly rewarded as he finds the last word on Indian philosophy said in a simple, soft and sophisticated style and in a systematic way

But the system followed in Bhagvatam is slightly confusing both in the beginning and at the end It starts with the birth of Parikshit followed by a description of the death of Bhishma and Krishna The last event reported towards the end of the book is the death of Parikshit and immortality granted to Markandeya as a reward for his penance The death or withdrawal of Lord Krishna from the world finds a second mention towards the end of eleventh Skandha as a natural conclusion of a connected account of the life of Lord Krishna covering tenth and eleventh Skandhas It is amusing to find a lively account of Krishna s sportive life in between the two descriptions of his final withdrawal In a way the whole of Bhāgavatam is a mysterious but meaningful insertion between two points of absolute silence which we are used to call death From the spiritual point of view this withdrawal of the individual soul from the rest of the world may be an opening for a new phase of life as Death is often described by philosophers as life s gate '

The first two sections or Skandhas of Bhāgavatam are devoted to explain the circumstances leading to the composition of this great work by Vyasa and its exposition by his son Shuka The last and the lasting good done to Pandavas by their benevolent friend Krishna was to protect the foetus of Parikshit hit by the Brahmastram of Ashwatthāmā while still in the womb of Uttarā The survival of Parikshit provides the basis for the succession of Pandavas But Parikshit receives a curse from a Brahmin boy that he would die with a serpent bite in seven days time Being a learned man and a renowned King he prepares himself not only to face death with courage but also tries to understand the meaning of life and death His strong determination to understand life and face death brings at his door the greatest philosopher of the time, namely the sage Shuka son of Vyāsa He answers all the questions posed by Parikshit to the best of his satisfaction and their conversation constitutes the main text of Bhagavatam Asked as to how he got this knowledge he says he learnt it at the feet of his father Veda Vyāsa who in turn received it from Narada the son of Brahma In fact this secret was first revealed by Vishnu the lord of the Universe to Brahma the creator who passed it on later to his beloved and deserving son Narada with instructions to disseminate the essence of it in the world for the betterment of humanity Narada meets Vyā a one day sitting on the bank of the river Saraswati deeply depressed with some discontent in his heart Veda Vyasa who analysed Vedas, composed Mahabhārata and wrote several Purānas feels depressed and dejected finding no peace of mind either within or without Narada understands his mind correctly diagnoses his ailment common to all mankind

and prescribes a universal medicine which Vyāsa publicises in the name of Srimad Bhāgavatam This is how Bhagavatam came into existence This was first preached by the sage Shuka to Parikshit to enable him to overcome the fear of death by discarding the mortal frame wilfully The same deathlessness finds expression in the concluding chapters as well Thus the main objective of writing or preaching Bhagavatam is to enable the disciple or the recipient to realise the eternity and immortality of the soul by feeling the touch of the omnipresent, in every inch of his mortal frame This realisation helps in the smooth merger of the individual soul in the absolute soul

Every incident episode or discourse found in this sacred text has to be viewed from this angle Then there will be no confusion in the course of events described in various chapters The philosophy intended to be explained in this treatise can broadly be divided into three stages or phases of realisation The first and the foremost stage in the process of realisation is the active awareness which finds a glorious expression in the first nine Skandhas Once the active mind realises the eternal values of life, it gradually proceeds more and more towards the divine the immortal the infinite and the absolute and keeps farther and farther away from the sensuous temporal and transitory pleasures of life This transition of mind from the body to the soul is best achieved through selfless love for the universal self which is termed Bhakti or devotion This devotion gets strengthened by detachment from the worldly values— fame name wealth and wisdom Thus the Bhāgavata Darshan (the philosophy of Bhagavatam) can be realised in three stages— deliberation (Jnāna) devotion (Bhakti) and detachment (Vairāgya) Bhakti or devotion is the central and the pivotal point which is supported by the other two requisites— Jnāna and Vairagya In fact in the preamble to Bhagavata Mahā Purāna Jnāna and Vairāgya are depicted as sons and Bhakti as their mother Unlike the other paths of realisation Bhakti is simple to understand and easy to practise. Also it yields better results in less time That is why Bhagavatam lays more emphasis on Bhakti taking care at the same time not to ignore or neglect the two associates— Jnāna and Vairāgya as they support and strengthen the real devotion

Devotion can be of many types depending upon the background perseverence and perspective of the devotee All these types are presented in Bhāgavatam choosing typical persons representing various types The first devotee we come across is Dhruva Insulted and driven away from home he proceeds to forests to worship Vāsudeva in order to acquire respectable place in the family society and the world Initiated by Nārada he performs penance for a long time and ultimately secures the blessings of the Lord and attains the highest and the most stable position not only in this terrestrial plane but even in the celestial sphere Whatever may be the motive no worship or penance goes waste, but yields unexpected and astonishing results when the Lord chooses to shower His choicest blessings on His devotees

If a boy of five was granted the highest position in life on the strength of his devotion it may not be very surprising But what really surprises us is that an old man Ajāmila by name was blessed with the highest bliss salvation just on the ground that the name of the Lord came out of his lips in the last moment of his life only casually when he was addressing his son named Narayana

An excellent specimen of devotion is Prahlāda who is depicted as an embodiment of devotion He was a born devotee tutored by Narada even before he was born He always felt the presence *of Bhagawan Vāsudeva day and night whether he was sitting or* standing eating or drinking walking or talking playing or resting sleeping or dreaming Sometimes he weeps reminded of his original abode in the celestial plane, sometimes he laughs, sometimes he rejoices sometimes he stops and stands still amazed and astonished and tears of bliss flow from his eyes when some invisible divine presence touches his heart It is no wonder if the Lord came down to the palace of his father at the mere thought and manifested himself in the form of a lion like man Being a developed soul, he does not get affected by the cruelties and inhuman torture to which he was subjected by his own father The sea cannot drown him The huge elephant cannot crush him The most poisonous drink cannot kill him Like the eternal soul he is indestructible What makes the episode more interesting, is the contrast between the father and his son *His father Hiranyākashipu tries to preach the high sounding philosophy to the members* of his family at the time of his brother s death Both the brothers Hiranyāksha and Hiranyākashipu were blind to the realities of life on account of the gold coating covering their eyes and cheeks They were *self styled* supreme powers in the *world* They did not recognise the presence of a divine force guiding the universe Inspite of the great penance performed by Hiranyākāshipu he fails to realise this simple fact His son, a born seer tries to present the clear vision before his father who foolishly tries to educate his son on his own lines But the Lord ultimately comes to the rescue of the child and grants redemption to the cruel father Thus, the episode of Prahlāda not only postulates the essential qualities of a devotee but also demonstrates the ultimate success of truth and incidentally presents the real philosophy of education The story of Prahlāda is one of the finest specimens in the devotional literature and Bhāgavatam rightly describes the boy as Mahabhagavata

Ambarisha is yet another devotee who is close to the divinity He was presented *with Sudarshana Chakra by the Lord so as to protect him from all evils*

It is significant to note that devotion to the Lord as depicted in Bhāgavatam is not confined to the princes, emperors sages and saints, but it extends its scope to the *animals like Gajendra Even an elephant can command the immediate* attention of the Lord if only the call is from the bottom of the heart and with a genuine feeling of total surrender

These episodes are not narrated continuously but are interspersed by enlightening discourses discussing the origin of life the nature of celestial sphere, the importance of meditation the duties of rulers householders housewives and monks and several other topics of philosophic import As a part of the episodes, we come across soul-elevating hymns (Stotras) which have a tonic effect on the minds of devotees who like to recite them again and again It is interesting to note that an animal like Gajendra starts praying

ओ नमो भगवते तस्मै यत एतच्चिदात्मकम ।
पुरूपायादिवीजाय परेशायाभिधीमहि ॥

यस्मिन्निदं यतश्चेदं येनेदं य इदं स्वयम् ।
यो ऽस्मात् परस्माच्च परस्तं प्रपद्ये स्वयम्भुवम् ॥

(Bhāg— 8—3 —2 and 3)

These words coming from the mouth of an elephant can provide inspiration to the greatest of saints and scholars Besides the glorifying character of an appealing prayer it combines in itself the highest philosophy expressed in simple phrases The, second stanza quoted above summerises the qualities of the omnipresent, omnipotent, omniscient and all absorbing Master of the universe

Similarly the Narayana Kavacham consisting of 23 stanzas has a charming effect on anyone who recites it once In fact the whole text is an enlarged form of the great Mantra 'OM NAMO BHAGHVATE VĀSUDEVĀYA popularly known as Dwadasākshari, each section of Skandha of this celebrated book representing one syllable of the Mantra It is also worth recollecting that towards the end of the treatise the twelve months constituting the year, a universal unit of time are described in terms of the twelve forms of Āditya who is also equated with Vishnu—

एता भगवतो विष्णोरादित्यस्य विभूतय

(Bhag— 12— 11— 45)

The Sun God is identified with Ātman which also has twelve phases It is therefore apparent that apart from the philosophic content conveyed through the composition of Bhāgavatam the author tries to transmit the experience of Sabda Brahman (Brahman in the form of reverberating sound) to the readers

Besides presenting inspiring specimens of devotees and devotion and providing enchanting material for rejoicing recital, Bhāgavatam describes in detail various incar nations of the Almighty For a common man Bhāgavatam means the story of Krishna and nothing else The moment he thinks of Srimad Bhāgavatam his thoughts imme diately go to Gokul Mathurā and Brindāvan where the entire atmosphere including the cattle in the field leaves on the trees flowers in the gardens and water in the river rejoices and responds to each and every movement of the charming son of Yasodā It is true that a major portion of the work— almost half the volume— is devoted to depict Lord Krishna in several phases and stages of his life bringing out his full personality approximating to the Lord of the Universe But it is also a fact that at least in seven sections or Skandhas, Krishna does not play any prominent role and in some portions he does not find even a casual mention But still the entire work is attributed to him There must be some rationale behind this

The fact is that out of the various incarnations of the Lord Krishna represents all the phases of the Almighty as Vyāsa himself proclaims

अन्येचांशकला प्रोक्ता कृष्णस्तु भगवान् स्वयम्

Other incarnations represent only a fraction of the Lord while Krishna is an integral representation of all that is divine Other incarnations like Varaha, Narasimha and Vamana have a limited purpose and the manifestation is also momentary and localised

while Rāma and Krishna have a wider field to cover and a larger mission to achieve But even the story of Rāma occuring in the ninth section just before Krishna comes into picture appears to be too concise and compact to compare with the broad canvas and high pedestal on which Krishna is placed In fact the concept of Bhāgavatam is that Krishna is Bhagawān Himself and all others are there only to highlight His supremacy and oneness with them That is why we find that the entire work starts with Krishna who saves the life of Parikshit and almost ends with his wilful withdrawal from the world

The tenth and the eleventh sections of the book are wholly devoted to the detailed account of the multi coloured and mult phased life of Lord Krishna Starting from his mysterious birth at midnight in a prison house upto his last journey to his original abode from the holy place of Prabhāsa the whole life of this Superman or Godhead is full of thrilling events leading to the establishment of peace and justice His life itself serves as his message But to understand his life is also not an easy job He is branded as a mischievous child both at home and in town He becomes notorious as butter smuggler eve teaser, gay walker and even headstrong opponent of the traditional values and customs But gradually his intentions become manifest and he rises to the level of a great reformer social worker and harbinger of peace The death of Kamsa and the restoration of normalcy in his own place convinces people that he is born with a purpose and a man of mission has come down to earth to redeem people of their age old miseries Even as a child he questions with courage the traditional worship of Indra and launches a massive agitation against it He convinces his father that even God, if there is one cannot change Law of Nature and man has to reap the consequences of his actions— good or bad

अस्तिचेदीश्वर कश्चित् फलरूप्यन्यकर्मणाम ।
कर्तारं भजते सोपि न ह्यकर्तुं प्रभुर्हि स ॥

(Bhāg—10—24—14)

He liberates people from the narrow attachment and elevates them to the universal love free from passions and animosity He demonstrates by his identification with each and every beloved of his that there is only one Purushottama in the cosmic creation who plays on his alluring flute sweet melodies reaching each and every corner of the world and every atom dances to those tunes like a beloved lady follows her lover Krishna stands for attraction Anybody who comes into contact with him cannot but accept his intrinsic power to magnify the space around him Even his opponents know in their heart of hearts that it is their good fortune that they have been brought near him and they are in fact granted redemption from the worldly bondage though physically killed *In the language of Bhagavatam it is Uddhara and not Samhāra*

Krishna emerges as Jagadguru even before the battle of Mahabhārata begins He tries to avoid war but having no alternative he encourages the peace loving Pāndavas to fight and fight without minding the consequences as they are fighting for a good cause Their success will promote peace and happiness to the entire humanity The philosophy taught by Krishna was thus a practical one directed towards action Action enlightens

the individual and enlightenment presents a clear vision of life and visualisation is always followed by realisation This is the philosophy which inspires Arjuna to fight and win the battle

Having established peace and order, Krishna feels that his mission has been fulfilled and prepares himself for the last journey (Mahāprasthanam) The real radiation in life finds its glorious self expression in the last moments Accordingly, the philosophy of life which Lord Krishna has been practising and preaching throughout his life finds a matured expression after he reaches Prabhāsa, his last sojourn in life There he is approached by his closest friend Uddhava to receive his last instructions Krishna predicts that the entire city of Dwarakā would be drowned and Kaliyuga would start from the moment he parts with the world He advises Uddhava to proceed to Badari and meditate on the philosophy of life The whole of eleventh section (Ekadasa Skandha) is saturated with the parting words of honey coming out of Krishna s mouth and therefore forms the sum and substance of his message This is often referred to as Uddhava Gitā as it is addressed to Uddhava The most enlightening part of this Uddhava Gitā is the story of an Avadhoot who narrates his own experiences and explains how he has attained a state of total detachment from life and complete surrender at the feet of the Master of the Universe Nature, according to him was his teacher He learnt stability and patience from earth, detachment from heaven freedom from air purity from water, humility from fire and similar things from several other sources like the Sun and the Moon, animals and birds men and women the pious and the wicked and in short the entire creation

While summarising the philosophy conveyed through the entire work Sri Krishna says in categorical terms, that pains and pleasures of life do not affect the soul, they do not go beyond the body and the mind, therefore a realised soul can easily understand the mischief played by his outward vision and directs it towards the inner treasure and enjoys the absolute bliss which is the ultimate goal of life The teachings of Lord Krishna in the eleventh section of this great work Srimad Bhāgavatam formed the basis for the Bhāgavata Sampradaya which later became popular

In brief the philosophy of life preached in Srimad Bhāgavatam is that the entire universe is pervaded by the presence of the Lord and the ultimate goal of all living beings is to realise the divinity that is both inside and outside This is expressed in four stanzas which are popularly known by the name Chatusshloki Bhāgavata (narrated by Vishnu for the guidance of Brahmā in his process of creation)

अहमेवासमवाग्रे ना यद्यत्सदसत्परम ।
पश्चादहं यदेतच्च योवशिष्येत सो ऽ स्म्यहम ।।
ऋतेऽथ यत प्रतीयेत न प्रतीयेत चात्मनि ।
तद्विद्यादात्मनो माया यथा ऽऽ भासो यथा तम ।।
यथा महान्ति भूतानि भूतेषूच्चावचेष्वनु ।
प्रविष्टान्यप्रविष्टानि तथा तेषु न तेष्वहम ।।

एतावदेव जिज्ञास्यं तत्त्वजिज्ञासुनात्मनः ।
अन्वयव्यतिरेकाभ्यां यत्स्यात् सर्वत्र सर्वदा ॥

(Bhag— 2— 10— 31 32, 33 and 34)

"In the beginning, there was only one and it was 'I and nothing else There was neither the gross nor the subtle neither the real nor the unreal— not even something beyond these two I was there present before creation , I am again present here as a part of this creation and I shall be present even after this creation comes to an end '

The mystery behind this creation is that what appears to be real is not really real and what is taken to be unreal is in fact real in the absolute sense Like light and darkness the real and the unreal are only relative and are interdependent The absolute reality is beyond them This is what is known as illusion (Maya) which blurs our vision and gives false appearance to the real state of affairs

' All the five elements— the sky the air the light, the water and the earth— are present in all living beings and so am I in them As a part of my own creation I do not have to take a deliberate entry into them I am always there already

"This can be realised either by positive approach to reality or negative elimination of the unreal Once it is realised nothing else remains to be realised This is all you know and you need to know on earth if you have any inclination to know There is nothing beyond this

कृष्णात्परं किमपि तत्त्वमहं न जाने

Inter-Relation of Samkhya and Yoga

Dr E A Solomon

When we start thinking of the inter relation of Sāṃkhya and Yoga we are immediately reminded of the words of the *Bhagavad Gītā* (V 4 5) and of those of Śaṅkarācārya in his *Bhāṣya* on *Brahma sutra* 2 1 3 In the *Mahabhārata* and particularly in the *Bhagavad Gītā* we find a number of allusions to Sāṃkhya and Yoga but one must bear in mind that here the systematic darśanas (systems of Philosophy) known by these names are not meant Yoga does not mean here *citta vṛtti nirodha* (annihilation or final arrest of the mental states) as it does in the *Yoga Sutras* of Patañjali it simply signifies any practical discipline leading to union with God a spiritual technique, just as Sāṃkhya signifies metaphysical knowledge, knowledge of the Self or Reality According to the *Mokṣadharma* (Adh 134 46), the fore runner *(purahsarah)* of Yoga is found in the Vedas and in Sāṃkhya that is to say, Yoga has assimilated the truth discovered by the *Upaniṣads* and Sāṃkhya This should mean that the Yoga technique should be preceded by the knowledge of the *Upaniṣads* and Saṃkhya

The *Bhagavad Gita* (v 4 5) says that children (i e the puerile) speak of Sāṃkhya and Yoga as distinct but not the wise men One who pursues either well reaps the fruit of both He sees rightly who sees Sāṃkhya and Yoga as one This position of the *Gītā* is in perfect agreement with its spirit for it seeks to incorporate all recommended ways of salvation into a single spiritual teaching which is broad based In the *Bhagavad Gītā* Yoga can be understood in general as a discipline whose goal is the union of the individual soul with the Supreme Self The striking originality of the *Bhagavad Gītā* lies in its emphasis and insistence on Karmayoga (Yoga of action) which is acquired by renouncing the attachment to the fruits of actions To act calmly and automatically without being perturbed by the desire for the fruit *(phalatṛṣṇā)* amounts to obtaining serenity and equanimity *(samatva)* that only Yoga can yield While acting without inhibitions one remains faithful to Yoga This interpretation of Yoga as a technique enabling man to detach himself from the world even while continuing to live and act in it highlights the successful synthesis that the *Gītā* has achieved The *Gītā* seeks to reconcile all aspects of life (active ascetic mystical) as it seeks to reconcile Dualism or Pluralism with Non dualism

In addition to this the *Bhagavad Gītā* (VI 10 ff) puts forth Yoga technique in the strict sense of the term for the *munis* Although this technique involving bodily posture gazing at the tip of the nose and so on resembles to some extent the one prescribed by Patañjali the meditation Kṛṣṇa speaks of is not strictly the one prescribed in the *Yoga sutra* According to the *Gītā* the yogin does not achieve the Supreme end unless he

concentrates on Kṛṣṇa Kṛṣṇa says with a serene soul and being fearless, constant in his vow of celibacy, having controlled the mind and steadfastly thinking of me he should practise Yoga taking me for the Supreme end Thus being continually engaged in meditation and keeping the mind under control the yogin attains the peace that resides in me and the final goal of which is *nirvāna* (*Gītā* VI 14-15) It is through God's grace that the yogin attains *nirvāna* which signifies a state of perfect union between the soul and its God The infinite bliss that results from union with God allows the yogin to see the Self in all beings and all beings in the Self (*Gītā* VI 29) The yogin is completely detached from the ills of this world But the highest yogin is he who regards another s pain or pleasure as his own (VI 32) Such a yogin goes beyond the prescriptions of the Veda that is to say he is superior to the one who performs vedic rituals (VI 44) Kṛṣṇa says that among the ways to Salvation the best and most commendable one is the way of Yoga which is higher than *tapas* (asceticism) higher than *jñāna* (knowledge) higher than *karma* (sacrifice) (VI 46) The acceptance of yogic practices by thinkers of a devotional trend, though they have been liberally interpreted, and are devoid of rigorous asceticism, shows how wide spread these were Kṛṣṇa's discourse in a way showed the validity of Yoga technique as a means of attaining salvation and as a means of obtaining union with God Thus if we examine the philosophical texts of all the schools of thought we shall find that all or many of the aṅgas of Yoga are recommended as means to the realisation of the true Self

This enables us to understand and appreciate the words of Śaṅkara when he says that Bādarāyana has made a special effort to show that the Yoga system also does not enjoy the support of the Veda because one can hunt out in the Veda a number of allusions to or hints at the practices acceptable to the Yoga darśana— *āsana* (posture) *dhāranā* (concentration) etc — and these are meant to be aids in the process of the acquisition of true knowledge Therefore, since one aspect of the Yoga system is acceptable to even the Veda followers one would especially feel tempted to regard it as a system in accordance with the Veda The Vedāntin cannot accept this as the trend of Upaniṣadic teaching is in the direction of Non dualism, whereas the Sāmkhya-Yoga thinkers are dualists Saṁkhya and Yoga whenever they are meant as leading to salvation should always be understood as Vedic knowledge and meditation The Saṁkhya Yoga tenets may be accepted to the extent to which they are not contradictory to the teaching of the Veda The Saṁkhya system has accepted the Upaniṣadic concept of the Puruṣa (soul entity, self) being qualityless and of the nature of pure consciousness as also the concept of the path of *nivṛtti* (renunciation) as leading to emancipation as the purusa is by nature inactive But the Saṁkhya recognises plurality of selves, which the Vedānta cannot admit as it is opposed to the Upaniṣadic teaching True knowledge capable of leading to liberation is the one that is in strict accordance with the Vedic teaching (*Brahma sutra Śaṅkara Bhāṣya* II 1 3) Considered thus the Yoga technique is broadly acceptable to all the schools of thought inasmuch as it helps us to realise the Ultimate Reality

The term Saṁkhya can be derived from *Sam + khyā* and means knowledge discernment discrimination and is therefore accepted as the designation of the system of

Indian philosophy which is based on the discrimination of Spirit and Matter puruṣa and Prakṛti Sāṁkhya can also be related to Saṁkhya in the sense of number, and in the Sāṁkhya system there is sufficient emphasis on the numbers of the principles to justify this designation even from this point of view But the emphasis is on knowledge discrimination (*viveka*) and *kaivalya* (isolation of the puruṣa or sentient principle from Prakṛti matter and its transformations)

The term Yoga can be derived from '*yuj*', to join and this gave the impression that Yoga originally meant joining the deity or union with God As a matter of fact, the root *yuj*' means, in the light of a very old metaphor to join oneself to something to apply oneself to a task to harness oneself for some work, to exert oneself And it is quite likely that the designation 'Yoga' as it is known to us could have sprung from this sense Yoga, as Patañjali tells us, is *citta vṛtti nirodha*, the effort of restraining or arresting the operations of our thought harnessing the mind to concentrate on a definite object The idea of absorption into the Supreme Lord does not form a part of Patanjali's Yoga theory Isolation of the self *(purusa)* is aimed at by the Yoga system as by the Saṁkhya though the approaches may be somewhat different Bhojadeva says in the beginning of his commentary on the *Yoga sutra* that for a true Yogin *yoga* joining means really *viyoga*, separation or *viveka* (discrimination) between purusa and Prakṛti, such as is taught in the Sāṁkhya *(pum prakṛtyor viyogo pi yoga ity udito yathā)*

Viveka or *kaivalya* was indeed a ultimate end to which the Sāṁkhya philosophy in all its details converged But how is this highest object of philosophy to be attained? By knowledge', Kapila, the founder of the Sāṁkhya school would say, and so would expound the true nature of Prakṛti and its evolutes on the one hand, and of the innumerable puruṣas on the other But mere verbal or theoretical knowledge cannot achieve this aim unless it results in direct realisation and so Patañjali even while accepting and briefly mentioning the doctrines acceptable to the Saṁkhya would mention ascetic practices as an aid to knowledge and as delivering the self from the fetters of the body, etc Patañjali in no way ignores the metaphysical knowledge that is expounded in the Sāṁkhya system On the contrary, he presupposes it He only adds as a useful support a number of exercises physical and mental by which the senses could be controlled and the concentration of thought on the self (purusa) would not be perturbed It is in this sense that he tells us that Yoga is the effort of arresting the (distracting) activities of our thoughts (*Yoga sutra*, I 2) Originally the object of yogic exercises like particular bodily postures, control of breath and the like seems to have been just to counteract the distractions to concentration on something serious and important This was the early beginning of Yoga and to Patañjali goes the credit of bringing together and classifying ascetic practices and prescriptions handed down from time immemorial and of validating them from a theoretical point of view justifying them and incorporating them into a system of philosophy Patañjali himself says that he was not the founder of Yoga philosophy and of course not of Yoga techniques He is simply systematising the doctrinal and technical traditions of Yoga which were handed down from the past and were properly examined and tested and not found wanting (*Atha Yogānuśāsanam Yogasutra* I 1)

Like Yoga, Sāṁkhya also has a pre history, though the earliest treatise that we have with us is the *Sāmkhya Kārika* of Īśvarakṛṣṇa (fourth fifth cent A D) The rise of Sāṁkhya can be traced to the attempt to distinguish between the essential nature of the self, and what leaves it at death and thus to discover the cause of pain which has been a universal problem and if possible to discover the means of its eradication The chief aim of this philosophy seems to have been to dissociate the self from the non self, the spirit (purusa) from matter (Prakṛti) The *Sāmkhya Kārikā*, 1 declares that the very basis of Sāṁkhya is man's desire to free himself from the pounding of the three fold sufferings In fact, this is the goal of all schools of Indian philosophy, and this is possible only through the knowledge of the Ultimate Reality or Realities The wretchedness of the mundane life is attributed to *Avidyā* (Ignorance) and all effort is converged to the attainment of knowledge and finally the realisation of the truth regarding the Self And knowledge is valued and sought for inasmuch as it leads to liberation Patañjali also says that all including the enjoyment of mundane life is suffering for the discriminating person in as much as it is finally painful (*duhkham eva sarvam vivekinah— Yoga sutra* II 15) And *Avidyā* (ignorance) is the breeding ground for all the five afflictions— illusion, feeling of individuality passion hatred and being obsessed with the idea of living and preserving *(Avidyā smitārāgadveṣābhiniveśah pañca kleśāh avidyā kṣetram uttareṣām — Yoga sutra II 3 4)* (Compare *Samkhya kārikā, 47)* The differences beween Sāṁkhya and Yoga are not significant Only their method or their mode of emphasis differs The Sāṁkhya would say that one attains liberation solely through knowledge while Yoga would emphasise that ascetic practices and a technique of meditation are indispensable

The puruṣa (self sentient entity) is of the nature of pure knowledge or sentiency and is an isolated inactive witness It is eternally free has no qualities such as knowledge desire and the like and is inexpressible All states of consciousness are extrinsic to it as they are constantly changing whereas the purusa is eternally and absolutely free from change If the purusa nevertheless appears as an agent as knowing desiring, hating suffering and so on it is because of *avidyā* (ignorance), the non discrimination of purusa from Prakṛti (according to the Sāṁkhya or mistaking the non self for the self— (according to the Yoga philosophy) *This non discrimination (aviveka) is especially such* in regard to *buddhi* (intellect) the most subtle and refined evolute of Prakṛti, abounding in sattva guna and so characterised by luminosity purity and comprehension Perception memory, reasoning etc belong to the *buddhi* and yet because of ignorance are attributed to the purusa who though never bound and so never really emancipated is regarded as bound and later emancipated (See *Sāmkhya Kārikā* 19 62 *Sāmkhya sutra* I 145 ff *Yoga sūtra* II 20) There is a unique correlation or sympathy termed yogyatā between purusa and Prakṛti by virtue of which Prakṛti (Matter Nature) works for the enjoyment and the deliverance of the puruṣa (*Samkhya Kārikā* 21, 37 42 *Sāmkhya sūtra* II 1 *Yoga sutra* 1 4 II 18 23)

Prakṛti (the Primordial Substance) consists of three guṇas (psycho physical constituents or modes)— sattva (characterised by purity luminosity comprehension), rajas (characterised by energy and activity) and tamas (characterised by inertia, heavi-

ness and obscurity) These gunas exist simultaneously and when their equilibrium is disturbed Prakrti assumes specific forms or is modified into its evolutes conditioned by its teleological instinct of activity for the sake of the purusa According to Sāṁkhya Yoga, the body, the senses, the inner organ and the different states of consciousness and even the intelligence as also the outer world are all the creations of the self same entity viz Prakṛti and are material in character, the transcending puruṣa being the superintendent (*adhyakṣa*) or the witness (*sākṣin*) The Sāṁkhya-Yoga holds the guṇas responsible for the psychic states also The buddhi is tri guna and as such has a disposition to *prakhyā* (vividness, clarity), to *pravṛtti* (activity) and *sthiti* (inertia) The mind s sattva in the form of *prakhyā* when commingled with rajas and tamas acquires a liking for supremacy (*aiśvarya*) and objects of sense (*viṣaya*) That very mind s sattva when interpenetrated by tamas tends towards demerit (*adharma*), ignorance (*ajñāna*) non detachment (*avairāgya*), and wretchedness or helplessness (*anaiśvarya*) And the very sattva, when the covering of delusion has dwindled away and is now illumined in its entirety but is faintly influenced by rajas, tends towards merit (*dharma*), knowledge (*jñāna*) detachment or renunciation (*vairāgya*) and supremacy (*aiśvarya*) And the same sattva the stains of the last vestige of rajas once removed being grounded in its own nature and being nothing but the discernment (*khyāti*) of the difference between the sattva (i e *buddhi*) and the self (purusa) tends towards dharmamegha— samadhi (see *Yoga sutra* I 2 also II 15 19, IV 29) But this *viveka khyāti* (discernment of the difference between Prakṛti and purusa) too has to be given up as it is a product of Prakṛti and so opposed in nature to the self (purusa) which is eternal, unchanging and undefiled by the gunas

The *buddhi* enables man to know and comprehend things by reflecting purusa that is to say, the *buddhi* is modified in the form of the object and there is the reflection of the puruṣa in it, and consequently it is felt that the puruṣa knows But the purusa is not in any way affected by this reflection and does not lose its essential nature As the *Yoga sutra* II 20 would put it the purusa is absolute sentiency and while remaining pure and unaffected it knows cognitions that is to say looks at the cognitions presented to it From time beginningless, puruṣa is found to be drawn in to this illusory relation with Prakṛti due to avidyā and as long as avidyā persists mundane life will persist and there will be deaths and rebirths and the Prakṛti will keep on manifesting as different phenomena To think that I am I know I suffer' etc refers to the purusa is to be steeped in illusion and strengthen it Hence the Sāṁkhya like the Upanisads would say that there is bondage through ignorance and liberation through knowledge (*Sāṁkhya sutra* III 23 24)

At the very first stage of our pursuit in the direction of emancipation we must deny suffering Suffering cannot belong to the self Sufferings feelings, volitions even acts of knowing cannot belong to the self for though ce tainly real they are objective in character and can have nothing in common with the self and cannot pertain to it or relate themselves to it Knowledge reveals the very essence of the self, nothing is produced only reality which always existed as such is revealed Knowledge alone can lead to emancipation or isolation of the self (*kaivalya*) according to the Sāṁkhya

Religious rites are not helpful for they are founded on desires and cruelty (*Sāmkhya-kārikā* 2 *Sāmkhya sūtra* III 26) On the contrary every ritual act gives rise to a karmic force and strengthens and prolongs bondage Renunciation and vedic learning and the like are indirect means For Sāmkhya the only perfect and direct means is knowledge

The cognitive process is naturally related to the intelligence (buddhi) which is an evolute of Matter, however subtle it be Does this mean that Prakṛti collaborates in the emancipation of the puruṣa ? The Sāmkhya-Yoga would say that Prakṛti by its teleological instinct makes experience possible and also functions for the liberation of the self Vyāsa commenting upon *Yoga sutra* II 18 rightly says that bondage is the situation of the buddhi when the ultimate end intended for the self (puruṣārtha) i e *apavarga* (emancipation isolation) has not yet been attained, and emancipation is just the state in which that end has been accomplished The *buddhi* being a very subtle manifestation of Prakṛti is able to aid the emancipation of the self by serving as the preliminary stage of *revelation* The *buddhi* leads man to the threshold of relevation As soon as self relevation flashes forth *buddhi* and all the material elements assigned by virtue of *avidyā* to the puruṣa detach themselves from the puruṣa and are re absorbed into Prakṛti The analogy given is that of a danseuse who retires on knowing that she has been seen (*Sāmkhya kārikā* 59 *Sāmkhya sutra* III 69) Nothing has a finer sensibility than Prakṛti As soon as it feels that it has been recognised it no longer shows itself to the purusa (*Samkhya karikā*, 61) This is the stage of the *Jivanmukta* the one liberated even while living Such a sage still lives because the karmic residue has yet to be exhausted But when death comes to the body, the purusa is completely emancipated

Sāmkhya Yoga like Kevaladvaita Vedanta holds that the purusa (self) or sentient principle is neither born nor destroyed neither bound nor active neither longing for liberation nor liberated (See *Gaudapāda Kārikā* II 32) It is eternally pure free it cannot be bound because it cannot enter into any relation with anything Bondage and liberation are illusions conjured by the imagination due to *avidyā* whereas the self is eternally free and of the nature of pure sentiency Liberation only signifies becoming conscious of its eternal freedom The 'I is a product of matter and ceases to act as soon as revelation flashes forth According to Saṁkhya Yoga and Kevaladvaita Vedānta the self is not a knower it does not have knowledge as a quality as in the case of the soul in other systems like the Nyāya-Vaiśeṣika Jaina philosophy and the theistic schools of Vedanta The self is of the nature of pure being, sentiency and is never an object of knowledge it is *dṛk* but not *dṛśya* *anubhuti* but not *anubhāvya* And yet Sāmkhya and Kevalādvaita Vedanta specifically assert that knowledge alone leads to *mokṣa* (liberation) that is to say knowledge is the immediate cause of liberation, which according to them is not something that is capable of being produced or modified or cultured or reached It is always there only it is not known or recognised by the I due to *avidyā* which has to be dispelled by true knowledge Nevertheless even the attainment of true knowledge is an operation of the *buddhi*, and so falls within the sphere of phenomena or of *Avidya* and as soon as *Avidyā* is dispelled, even this will go has necessarily to go Hence Yoga teaches the discipline leading to *citta-vṛtti nirodha* Hence for Samkhya and Kevaladvaita Vedānta attainment of knowledge leading to

liberation signifies the annihilation of aviveka (non discrimination between puruṣa Prakṛti) or avidyā, for the purusa is not something which can become the object o buddhi Nevertheless the *buddhi* is a very powerful instrument of knowledge which l man to the very threshold of revelation, when the self is in its own unbounded Na with nothing trying to appropriate it to itself

Scholars have shown a tendency to over-emphasise or even exaggerate the d rence of approach between the Classical Sāṁkhya and the Classical Yoga Class Yoga begins where Sāṁkhya leaves off Patañjali takes over the Sāṁkhya diale almost in its entirety, but he does not believe that metaphysical knowledge can by its lead man to final liberation *Gnosis* in his view, only prepares the ground for acquisition of freedom (*mukti*) Emancipation must, so to speak, be conquered by sh force, specifically by means of an ascetic technique and a method of contemplati which taken together, constitute nothing less than the Yoga darśana The aim of Yog as of Sāṁkhya, is to do away with normal consciousness in favour of a qualitativ different consciousness which can fully comprehend metaphysical truth Now for Yoc this suppression of normal consciousness is not something easily attained In additio to *gnosis*, the darśana it also implies a practice (abhyasa), an *ascesis* (*tapas*)— in shor a physiological technique compared with which the strictly psychological technique i subsidiary ' *

Almost every system of philosophy would accept that our experiences fall unde one of the following heads— (a) errors, illusions, etc which are recognised as false even in our day to day life e g mistaking the rope for a serpent, and so on (b) normal psychological experiences which are universally, validated, and yet are false from the metaphysical or supra empirical point of view e g regarding the body, sense intellect as the self regarding the self as born enjoying suffering and as dying and so on (c) parapsychological experiences resulting from exceptional purity of intellect mostly brought about by selfless restrained activity and *tapas*, and which cannot be rationally accounted for or for which no immediate cause can be shown as they come like a flash and reveal the truth The purpose of Yoga is to make possible or open the way to this third type of supra sensory extra rational experience By virtue of Samādhi the yogin finally passes beyond the mundane condition and *mukti* is attained at the end

Vyāsa classifies the modes or stages of consciousness or mind stuff as follows— (i) *kṣipta* (restless) (ii) *mudha* stupefied, infatuated, (iii) *vikṣipta* temporarily stable but becoming unstable (iv) *ekāgra* fixed on an single point (v) *niruddha* completely restrained Of these, the first two have nothing to do with yoga i e samadhi, even in the *vikṣipta* state of the mind the concentration is at times overpowered by opposite distractions and consequently it cannot be properly called Yoga But the *ekāgra* state fully illumines a real distinct object and causes the afflictions (*kleśas*) to dwindle and

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Yoga—Immortality and Freedom p 36— Mircea Eliade— Translated from the French by Willard R Trask— Routledge and Kegan Paul London 1958 This book is of immense help for the study of the Yoga darsana and I gratefully acknowledge my indebtedness to it Still in all humility I would differ in this respect

slackens the bonds of *karman*, and points in the direction of the restriction of mental fluctuations This is 'Samprajñāta Yoga', in which there is consciousness of an object This samadhi is obtained with the help of an object and hence is called 'samprajñāta' (differentiated samādhi) This is accompanied by deliberation (*vitarka*) (upon gross objects) by reflection (*vicāra*) (upon subtle objects) by joy (*ānanda*) and by the feeling of personality (*asmitā*) But when all the fluctuations of the mind are restrained there is Asamprajñāta Samadhi, in which there is no consciousness of an object it is samādhi without support or undifferentiated samādhi in which there is no otherness' but a full comprehension of being (See *Vyāsa bhāṣya* on *Yoga sutra* I 1) Also *Yoga sutra* I 17) During samprajñāta samādhi all the mental functions are arrested except that which meditates on the object On the other hand, in asamprajñāta samādhi all the mental operations are arrested, all consciousness vanishes Samprajñata samādhi is a means of liberation inasmuch as it makes possible the comprehension of Reality and brings an end to every kind of affliction But asamprajñāta samadhi destroys the impressions (*saṃskāra*) of all previous mental operations and even succeeds in arresting the karmic forces During this state there is no trace of the mind except the impressions left behind by the past functioning (If these impressions were not present, there would be no possibility of returning to consciousness) This asamprajñāta samādhi comes like a flash no immediate cause can be assigned to it though it is undoubtedly preceded by a prolonged series of serious efforts and Yogic practices

There is a continuous disordered fluctuation of mental modes because the senses or the sub conscious keep on introducing into consciousness objects that change it according to their form Hence the Yogin should before aspiring higher first check this and this he does by concentrating upon an object (tip of the nose and the like or God) Thus the series of ideas come to have a single object and the diffused attention is integrated But to attain this a number of techniques have to be acquired and it is only then that *ekāgratā* can lead the Yogin in the direction of samādhi Patañjali mentions eight *angas* (members) of Yoga which may be regarded as techniques and also stages of the Yogic pursuit finally ending in liberation — (1) *Yama* restraint, abstinence (2) *niyama* observance discipline (3) *asana* bodily posture (4) *prāṇāyāma* (breath restraint) (5) *pratyāhāra*, drawing the senses away from their object or freeing them from their dominance (6) *dhāraṇā* concentration (7) *dhyāna* yogic meditation (8) *samādhi* Being free from dominance of the sense objects through *pratyāhāra* and having acquired *ekāgratā* through the still preceding techniques the yogin attempts *dhāraṇā* or fixation of thought on a single point— lotus of the heart tip of the nose or the like for one cannot obtain *dhāraṇā* without an object to fix one's thought on *Dhyāna* is prolonged concentration or as Patañjali would put it, a continuum of unified thought (*pratyayaikatānatā*) Samādhi is the stage when *dhyāna* is freed from the separate notions of meditation meditating subject and object of meditation and maintains itself in the form of the object meditated upon

We have referred earlier to two fold samādhi— samprajñāta and asamprajñāta — and to four succeeding stages of samprajñāta according as it is accompanied by *vitarka*, *vicāra* *ānanda* and *asmitā* In the samadhi accompanied by *ānanda*, the mind

abandoning all perception of real objects experiences the joy of the internal luminosity and consciousness of self that belongs to sattva And in the samadhi accompanied by *asmita*, the buddhi reflects only the self and understands its distinctness from the body, I am (*asmi*) other than the body This is also called 'Dharmameghasamadhi (*Yoga sutra IV 29*) After this, avidyā and the other kleśas (afflictions) are completely and finally extirpated from their roots and so also the latent deposits of karman good and bad, and the yogin becomes a *jivanmukta* (liberated even while living) Even after nirvicāra samadhi there is *rtambharā prajñā* (truth bearing insight) which unlike verbal knowledge and inferential knowledge perceives the particular whether it pertains to a subtle element or to the self (puruṣa) (*Yoga sūtra*, I 46 ff) This is already an opening in the direction of *nirbija* or asamprajñāta samādhi when the impressions of all other consciousnesses are eliminated, and the Yogin becomes finally liberated Consequently the self abides in its own nature (*svarūpamātrapratiṣṭha*) and is therefore said to be pure isolated (*kevala*), liberated (*Vyāsabhāṣya* on *Yoga sutra* I 51)

Patañjali makes it very clear that asamprajñata samadhi in the case of yogins is preceded by *śraddhā* (faith), *virya* (energy), *smṛti* (memory) *samādhi* and *prajñā* (wisdom) As Vacaspati says, smṛti here signifies *dhyāna* (*Yoga sutra* I 20) So here Patañjali is mentioning the stages prior to and the preparation for asamprajnata samādhi which follows unprovoked But for this also is required a course in Kriyayoga, experimental practice which consists of *tapas* (ascetic practice, *svādhyāya* (study), *Iśvara pranidhāna* (devotion to Iśvara, God that is to say, renouncing the fruits of all these actions to him) (*tapah svādhyāyeś varapranidhānāni* kriyayogah— *Yoga sutra* II 1) (Compare *Sāmkhya kārikā* 23) All these are meant for the cultivation of samādhi and for the attenuation of the kleśas (afflictions) (— though these cannot sterilise the kleśas viz *avidyā* *asmitā* etc) (See *Yoga sutra* II 2 3) Vācaspati and others sound a note of warning that kriyā (action) should not be overdone so that it would result in physiological disorder nor should the action be performed for the satisfaction of desires and ambitions The aim should always be equanimity and a calm desire to pass beyond the limitations of human existence

The fluctuations of the mind should be attempted to be restrained by *abhyāsa* (practice) and *vairāgya* (renunciation passionlessness) The river of the mind stuff can flow either towards good or towards evil according as it is prone to head towards *viveka* (discrimination) and consequently *kaivalya* (isolation) or towards *aviveka* (non discrimination) and consequently the whirlpool of *samsāra* (mundane life) The stream towards *viveka* has its flood gate opened by practice (*abhyāsa*) in discriminatory knowledge and the stream towards sense objects is blocked by *vairagya* (passionlessness) *Abhyāsa* (practice) signifies the pursuit of the course of action required for bringing about and ensuring a condition of unfluctuating mind stuff flowing on in undisturbed calm *Vairāgya* is two fold— One may lose interest in objects of enjoyment of this life or in objects of enjoyment of the other world spoken of by the Veda on knowing of their inadequateness and relative transitoriness But the higher type of *vairāgya* is just the undisturbed clarity and purity of knowledge on the rising of this *vairāgya* the yogin on whom this insight has dawned comes to reflect that he has attained what was to be

attained the *klesas* that were to be annihilated have been annihilated the interlocked succession of worldly existences has been cut It is just this uttermost limit of knowledge that is *vairagya* and it is with this that *kaivalya* (isolation) is inseparably connected Vacaspati says that this stage of insight is known as 'Dharmameghasamādhi (See *Yoga-sutra* IV 29,31) (*Vyāsa bhāsya* and Vācaspati s Tattva— *Vaiśāradi* on *Yoga sutra* I 16)

The fore going exposition is aimed at showing that even Yoga should have no objection to admitting that *moksa* or liberation results from *jñāna* (knowledge), of course of the nature of lucid pure insight, and not just verbal knowledge or intellectual exercise The Yogic pursuit involving successive stages is meant for the attainment of this knowledge the traces of which also finally fade away and *kaivalya* (isolation) of the self is accomplished The realisation is through the Yogic practices which are the means And it is because of this that the Yoga— teaching is accepted not only by the Sāmkhya school but also by almost all the schools of philosophical thought— may be with some minor differences in accordance with their respective metaphysical doctrines

This thesis is strengthened by what Gauḍapāda has to say in his *Gaudapāda-kārikā* He also speaks of Asparśa-Yoga of which most Yogins are afraid though there is no reason why they should have fear On reaching this stage the Absolute Reality shines forth in its own nature free-from all super impositions He also speaks of the obstacles coming in the way of Yoga (See *Gauḍapāda kārikā* IV 39 ff, Compare *Yoga sutra* I 30 ff) and also warns us against the temptations provided by the *siddhis* (miraculous powers) which are the side products of the different stages of Yoga and to which one should not be attached and one must go ahead (*Gaudapādakārikā* 45) This is what Patañjali also has to say and so also the Sāmkhya Ācāryas The Kevalādvait Vedantins expound the theory that *śravana* leads to *mokṣa* Now they certainly do not mean that scriptural knowledge leads to *mokṣa* for if verbal knowledge is expected to lead to realisation, the whole frame work of logic would be upset What is meant is that what is learned from the scriptures imbibed by means of the strength that the understanding gets from rationalising and realised when the mind stuff is continually modified in the form of the idea of the Supreme Reality— leads to the annihilation of *Avidyā* the root cause of bondage But this also is to be transcended, as even this knowledge falls within the sphere of *Avidyā* On *avidyā* being annihilated this knowledge or mental mode and its impressions also will disappear and the Reality will shine forth in its own light for the Supreme Reality is not itself the object of any knowledge however excellent it be Sadānanda the author of the *Vedanta sāra* has rightly drawn our attention to the necessity of yogic practices in their entirety for the insight into the Supreme Truth and also explained how the Supreme Reality can be said to be taught by the scriptures and known by one aspiring after liberation and yet be beyond all knowledge Knowledge removes the obscuring ignorance but the Reality shines forth of itself For attaining this knowledge a prolonged series of efforts of different kinds is indispensable But liberation follows only on knowledge being attained or true insight being acquired Hence liberation has been said to result from knowledge alone though a number of practices may have led the way to this knowledge There may be some difference in the emphasis and importance attached to

Yogic pursuit in the two systems, but there is no difference of opinion as regards the ultimate goal and the means to it The Sāṁkhya followers may not be obstinately insistent on each step in the Yogic itinerary being rigidly pursued so long as the aspirant is heading towards the goal (See *Sāṁkhya sutra* III 36 and *Pravacanabhāṣya*) while the Yoga followers would generally insist on the indispensability of each *anga* of Yoga Classical Sāṁkhya does not recognise God, whereas Yoga would say that devotion to God and surrendering the fruits of actions help in the attainment of the final stage, but God helps only one who is himself pursuing the path of Yoga (See *Yoga sutra* and *Bhāṣya* I 23, III 6) Thus, *mukti* for both is not a product of just the grace of God The emphasis is on sincere effort for the attainment of the realisation of Truth, on which the Reality would shine forth in its own nature unfettered by external conditions

Indian Logic : Development And Theory

Dr S S Barlingay

In the context of Indian Philosophy the phrase Indian Logic is somewhat ambiguous In the first place, it means much more than what we usually understand when we talk of Logic in the Western context Secondly, even when we talk of the logical elements proper, we find that this Logic differs very much from the Western Logic both in techniques and in theory This is perhaps because there is no clear line of demarcation between the theory of knowledge and logic in Indian context For example, we sometimes talk of Indian syllogism But the fact is that there is nothing like Indian syllogism, although a syllogism can be constructed out of the Panca Avayavi Vakya In western tradition although logic developed in the process of philosophizing very soon logic became an independent discipline not subservient to philosophy, and in modern times it was enriched by the mathematicians when they tried to connect it with the foundations of mathematics Such a thing has not happened in India But in India different schools of thought developed their tools of arguments and in doing this they also developed several aspects of logical theory and logical techniques In fact, the general method of philosophizing from which logic developed was that of controversy and the objectives of the controversy were two (1) to find out the truth, and (2) to defeat the opponent In realizing this second end the theory of fallacies was developed But on the whole the method of controversy presented a method which was more dialectical than logical One difference between the dialectical method and logical method is that in dialectical method the temporal co ordinate is not ignored This makes the super structure of the logical theory epistemological And this is what we perceive in the historical development of Indian Logic whether we restrict ourselves in this pursuit to Caraka, Arthaśastra or the logic of Pūrva Mīmāṁsā Uttara Mīmaṁsā, Nyāya, Vaiśesika, Buddhism Jainism, Sāmkhya or Carvāka However, although these logics developed in a way independently of one another there must have been communication amongst them as the controversies amongst the adherents of different schools have recorded Finally it was the logic of the Nyāya Vaiśeṣikas which was more or less accepted as basic by all schools although the Nyāya Vaiśesika theory of logic was itself enriched by the interventions from other schools This is perhaps because the Vedanta school of philosophy dominated the philosophic scene of India and the adherents of this school whether belonging to Advaita Viśiṣṭadvaita or Dvaita thought, accepted the framework of Nyaya Vaiśeṣika logic But Nyaya Vaiśeṣika logic itself in its later development had to accept a good deal from the Buddhist and the Jain logic And in fact the Nyāya Vaiśeṣika syncretism itself took place in order to meet the attack of the

Buddhists The acceptance of the seven Padārthas of Vaiśesikas by the Nyāya theoretician is an ample evidence which would go to prove how this acceptance is necessary for safeguarding their theory against the Buddhist logical theory

Indian tradition ascribes logic to the Sage, Gautama but the aphorisms which have come down to us are of Aksapāda He must have flourished after Buddha, for in the aphorisms we find criticism of certain Buddhist doctrines This tradition gave rise to great scholars like Vātsyayana Udyotakara, Jayanta Vācaspati Miśra and Udayana The other tradition of Vaiseṣikas produced logicians like Kaṇada, Praśastapada etc Both these schools, in a way, were amalgamated in the writings of Udayana which resulted in a new school of logic established by Gangeśa Upādhyāya and developed by his successors like Raghunātha, Jagadiśa, Gadadhara, Mathurānātha and others The Buddhist tradition headed by Dinnāga, Dharmakirti Nāgārjuna Candrakirti, Ratnakirti Dharmottara and Jain logicians such as Bhadrabahu (3rd century BC) Siddhasena Diwākara (3rd Century AD) Akalanka Samanta Bhadra, Haribhadra, Mallisena Sūri have also enriched the general logical theory of Indian origin

The main attempt of Indian logicians was to find out the sources of knowledge and to establish the validity of knowledge To this end in view they developed their theories which they called their theory of Pramāṇa According to different schools these Pramaṇas varied According to Vaiseṣikas, Buddhists and perhaps according to Jainas the Pramānas were two Pratyaksa and Anumāna (Anumāna is usually translated as inference But the translation may not be accurate) Although there is no sufficient evidence to show that the adherents of these schools accepted verbal testimony as a Pramāṇa perhaps from their writing at a few places one may conjucture that at times they accepted Āgamas or some kind of authority as Pramana Saṁkhya accepted all these three Pramāṇas explicitly Nyāya however, added Upamāna the fourth one to the list of Pramānas and later Pūrva and Uttara Mimaṁsā added Arthapatti and Anupalabdhi to the list Arthapatti however was included in the theory of inference by a few and Anupalabdhi was included under Abhāva and was thus sometimes included under Pratyaksa I shall be dealing with the nature of these Pramanas (except Pratyakṣa) in the following pages

Anumāna The word Anumana literally means that which follows an already existing knowledge The word knowledge also needs to be properly understood For ancient Indian thinkers a form' of knowledge is not knowledge Thus two and two make four or 'All M^s are P^s All S^s are M^s, All S^s are P^s which gives the form of the first figure syllogism It is not knowledge knowledge must *give information* and *the information* is knowledge only when it is true It must never be ignored that *inference* is a means of knowledge The conclusion in the *inferential* 'machine gives this *knowledge part* and is jointly *implied* by the premisses It already exists in the premisses and is carried through the premisses to the conclusion The knowledge part in inference is called *ANUMITI* in Sanskrit logic Although Anumiti differs from knowledge obtained through other sources of knowledge in as much as it is obtained through a different source as knowledge it has the same knowledge content or characteristic as the knowledge obtained through other sources However we will have to distinguish between

Anumāna or the inferential structure that leads to knowledge and Anumiti or the inferential knowledge The inferential structure is empty Only if it is filled in with information it is able to pass that information to the conclusion The inferential structure however is regarded by logicians of all schools as infallible Validity is a necessary characteristic of this machine, although truth may not be Only when truth is a characteristic of the premisses that it also becomes the characteristic of the conclusion, and it is this structure which is known as Anumana Mere empty machine which has the ability to be a carrier of knowledge is only a construct— vikalpa— according to the Buddhists and is, therefore, neither concerned with truth nor with falsity (but is simply concerned with '*formal validity*')

This peculiar view of (inferential) knowledge is largely responsible for the peculiar development of Indian logic First nothing is knowledge unless it is particular (or singular) A sentence of the form Anything is X is not knowledge It should not be anything but '*this definite thing* Secondly, it should not be 'x but some definite thing or a characteristic Whereas anything is x is not knowledge, 'This is a blue pot is knowledge Even in perception only when the perception is definite, that it is regarded as knowledge A cognition of the form this is either a pillar or a man is not knowledge And this concept of knowledge is carried even in the region of inference Thus the conclusion of the inference must necessarily be singular (particular) It can be easily seen that in order for the conclusion to be singular— particular— the premisses also must have the *core* of singularity— particularity— although it may not be visible always One cannot have knowledge that is characterised by particularity— singularity— unless it is based on *experience* The premisses of inference then must be (1) either particular empirical *propositions* or (2) must be universal propositions based on empirical observation It is necessary to ascertain further that they are actually based on empirical observation That is, it must be asserted that there is at least one instance of the universal premiss or *Vyāpti Vākya* as it is called in Sanskrit Unless this is done, one will not know whether the general premiss has empirical basis or whether it is empty It is stated above that the conclusion and premiss of the inference machine must be *empirical propositions* but the inferential machine is not basically of the linguistic form or nature Only when it is for the communication that it takes the linguistic form So the inferential model that is linguistic (Parartha— for others) is to be distinguished from the basic inferential machine that is non linguistic and which exists for oneself (Svartha) Some people tend to call it a *psychological* process of inference But it is necessary to remember that it is not psychological in the sense that *trains of ideas* are psychological

These presuppositions have very important repercussions on the development of Indian theory of Inference First, the Inferential knowledge is bound to be probable only and would never have absolute deductive certainty Secondly, the universal general premiss will be only probable and will not carry with it an absolute certainty In fact the history of Indian logic tells us that earlier there was no general premiss in the inferential model at all The inference model was only analogical A has P S also is like A S also has P It is only gradually that the premiss A has P grew into 'All (or every) A has P and S was brought under *A as a member* of the class of S (It appears to me

that when Indian philosophers talk of the general premiss they use a concept of a class suggested by Vyapti exactly the way it is used in Western logic) It should, however be noted that the general premiss in Indian logic is never a proposition with a bare universal form It is always accompanied by an instance This would make sure (1) the possibility of the predication and (2) ensure a (probable) particular conclusion which would be impossible if the universal proposition had been empty Again the kind of sub sumptive relation which holds between a class and a sub class is not accepted by Indians as inference It does not fit in the accepted norm that knowledge must be particular singular , a relation between a class and a sub class is only general (A class or a sub class cannot be an instance of a class in the sense that a particular is an instance of a class) Thus, Indian logic will not have all those moods and figures which arise in the classical Aristotelian logic It will also not give merely the relations of implication Indian logic of inference is rather, to use W E Johnson s terminology, *applicative* Not that sub sumptive relations are not dealt with in Indian logic But they are not called inferences They are regarded as simply rules indicating the relations between a class and a subclass or Vyāpya Vyapaka bhāva Thus, one could easily say that wherever there is potness there is earthness and wherever there is earthness there is the characteristic of having odour therefore wherever there is potness there is the characteristic having odour But this is not regarded as Anumāna As has been pointed out above, Indian inference is sometimes called Indian syllogism I think this is a mistake It does not have the syllogistic form although if one means to bring it about, one could do it It will be worthwhile to note that the form of inference in Indian logic is that of controversy and therefore it should be better called *dialecticism* and not syllogism The form of inference that has come down to us as a form of *inference for others* (Pararthānumana) is not that of three propositions the major premiss the minor premiss and the conclusion— but that of five sentences required in the dialectics for convincing others

The first is the enunciation of the position or the proposition to be proved The second is the statement of the reason which would imply the enunciation The third is a statement of an instance which is similar to the proposition of enunciation In the course of history the concept of concomittance between the middle term and the major term developed out of this instance by subjecting it in to generalisation and came to be known as universal relation or Vyāpti The fourth states that the enunciated proposition is *similar* to the instance with which the claim is supported (In the course of time however the relation of similarity was replaced by that of application of the universal proposition to the case under consideration And in the final stage this concept was identified with *Parāmarśa* or comprehension A discussion about this concept will follow) The fifth is the conclusion This is the same as the proposition which was enunciated

It will be proper to recall that in the earlier days of Logic there were not these five parts of arguments only which are mentioned above there were additional five parts, making the total of the parts of argument ten Thus it will be clear that the form of argument of inference is not that of syllogism but that of controversy or debate That the five part argument was not in the strictly logical form, was clearly brought out

by the Buddhist logicians Dignāga Dharmakirti and Dharmottara who said that only two parts representing premisses and a conclusion were enough for the argument

Before we proceed further it will be necessary to point out that although I said that according to Indian logicians inference proceeded from general to particular Indian logicians would not allow any syllogism of the form All men are mortal, Some Greeks are men 'Some Greeks are mortals as inference For, inference must always be characterised by definiteness When Indians talk of particularity they only mean singularity

It would be important to point out here that there is yet another difference between Indian and Greek 'syllogism From negative premisses no affirmative conclusion can be drawn according to the Greek technique But in Indian logic there can be a negative premiss and an affirmative conclusion, and a conclusion can also be drawn from two negative propositions This is so because (1) negation has a very different significance in Indian logic (2) Indian logic being primarily empirical it does not allow any negative entities and (3) in the final stage even the non existence was *loosely* understood as some form of conceptual existence If wherever there is smoke there is fire then if we have actually seen smoke somewhere we will say that there will be fire Modus Ponens is thus allowed But Modus Tollens will have no place in Indian inference except for confirming the universal premiss, by adhering to contrapositive or Tarka And here too the objective is not to prove something negative The sole aim of Indian logic is to prove the positive concomittance between the middle term or the reason and the major term In a sense it will not be very correct to say that the Greeks did not draw the positive conclusions from negative premisses In a weak disjunctive syllogism from pvq conclusion p is drawn only by denying q and q is drawn by denying p

In logical literature of India there is allusion to three kinds of inference (In one book 'Aphorism of Vaiśeṣikas, there is a reference to the 4th one too) But the theory of inference that is actually developed is of only one type It is only the deductive one and is usually termed as Sāmanyatodṛṣṭa or seen from the class or general characteristics

Starting from these basic concepts Indian logical theory developed in different ways Since the inference proceeds from the class characteristics the concept of class was profusely discussed The earlier logicians did not accept anything except the natural class The same object could not be classed under class A and class B So also they did not accept the unit class The later logicians however, took the connotative view of the class, though that classes need not have the physical existence and depended on how we understand them In fact they thought that classes were concepts and we can think of them conceptually, even if there was not a member of the class A half man half lion or Narasimha as it is called they said is either a case of unit class or a case of null class

The basic pattern in which a thing was conceived was that of substance and quality Indian logicians conceived the structure of inference and of propositions, too in the same way The subject of a proposition was supposed to be the substratum and the predicate the superstratum Similarly the form of the inference was that if on one

substratum there were two characteristics always present then we could say that there was a concomittance between them Thus by bringing the substratum under a bigger class in which the substratum under consideration is a member, one could say that the member substratum would have a concomittance of those qualities When we say, wherever there is smoke there is fire, we only mean that on all substrata, smoke and fire go together Now if this is so then this will also be true in the case of the mountain as mountain is only one of the substrata which has smoke and fire

The substance quality, or the substratum super substratum relation, however, takes us to the logic of relations the application of which, in a sense is a speciality of Indian logic When we say that the table is brown, the table is a substance, and brown is its characteristic table is the substratum, brown is its super stratum They are inseparable and Indian logicians state this by saying that brownness 'inheres in the table "Inhering in is a kind of inseparable relation When we say that a 'table is on the ground there is no doubt that the ground is the substratum and the table is the super stratum But the relation that is denoted by 'on' is not an inseparable relation and is quite different from the relation, inhering in Indian logicians think that for the complete understanding of the substratum and super stratum the kind of relation which holds between them, must also be added We have seen earlier that in inference, we infer from the class of substratum to a member substratum Whether it is a class substratum or a member substratum the super strata are related to the substratum, by a certain specific relation *The rule of the inference is that one can infer the super strata* and the relation between the super strata and the member sub stratum if and only if the relation which holds between the member sub stratum and its super strata is the same as the relation which holds between the class sub stratum and its super strata Only in such a case the conclusion can be validly held

One of the important problems is how one does actually infer i e proceed from premisses to the conclusion Suppose p is a premiss and q is the conclusion then can one simply say p q if p and q are unrelated if p and q do not overlap or are uncorrelated in one s conceptual framework ? Perhaps it is necessary to state that $p \supset q$ in order to draw the conclusion q from the given premiss That is mere p as a premiss is not enough to draw the conclusion q One also needs another premiss $p \supset q$ The same thing is true in the Logic of Terms One cannot really conclude that Socrates is mortal from the premisses All men are mortal and Socrates is a man unless the two premisses are held together unless the relationship is established between men mortal and Socrates In Indian Logic this was pointed out by the concept of *Parāmarśa* It acted like Modus Ponens and made room for the detachment of the conclusion It also acted like the rule of transitivity A parrot who says that there is smoke on the mountain and that wherever there is smoke there is also fire will not be able to draw the conclusion that there is fire on the mountain The parrot only *mentions* concepts does not *use* them In using the concepts one is going beyond the coexistence of words They become parts of our experience And it is such experience which leads to inference Parāmarśa of Indian logic tells us that two premisses get fused in one experience and thus are able to imply the conclusion

Although it was not there in the begining at a later stage the instance or example was developed into the universal concomittance Earlier, too, the reason (the middle term) was supposed to be identical in two instances although the instances were diffe rent and particular Indian Logic was essentially empirical and, therefore strictly speaking, there should not have been any place for implication But the concept of implication did creep in Whenever we say that wherever there is smoke there is fire, whether this statement is true or not we have already resorted to implication And there is evidence that in Indian logic the concept of implication was made use of According to the Buddhist logician Dharmakirti the implication is (1) either based on the cause effect relation or (2) is based on the relation between a class and its sub-class Thus, there is smoke, implied that there is fire , because fire and smoke are related as cause and effect So since the effect cannot be produced without a cause, if there was the effect then it followed that there was the cause also Similarly, if a (natural) class includes its sub class then it follows that that there is a sub-class would imply that there is a class If a class of furniture includes a class of tables, then it follows that if X is a table, then it is (a piece of) furniture too However since Indian logic is essentially empirical how to get the universal proposition becomes a major problem Observation is the main method for such inductive generalization Usually, counting many instances or many types of instances (Bhuyo Darsana) is recommended But it is also pointed out that whereas many instances may not prove one instance may disprove and some times even one instance may be enough to establish a necessary concomittance If two things are found going together (Sahacaragraha) there is a tendency to think that they always go together If one thing is present but another is absent then they are not related by necessary relation On the basis of these primary processes one may get (1) whenever there is A there is B— a positive argument and (2) whenever there is — A there is — B— a negative argument On this basis a hypothesis that A and B are necessarily related is formulated and it is confirmed or proved false by means of *Tarka It is sometimes called a proof by reductio ad absurdum or a case of* counter-factual But in form it is very different from both these, and I should like to call it the conditional transposition The proposition wherever there is smoke there is fire is *tested on the ground that fire and smoke are cause and effect So if there* was no fire then there would be no smoke But there is smoke So there must be fire Formally the argument would take following form —

$((-q \supset -p)\ p\ ) \supset q$) This is of course equivalent to $(-q \supset -p) \supset (p \supset q)$ *by exportation And since* $(-q \supset -p)$ *is given* $(p \supset q)$ *will be proved by* Modus Ponens

While dealing with the theory of inference Indian logicians have also discussed the fallacies The fallacies are ultimately due to fallacious reason , whether it is a wrong reason connected with the other term or a right reason connected with the misused other term it really comes to be wrong reason Hence Indian logicians attribute all fallacies to fallacious reason They give five requisites of good reason

1) The presence of a reason in the member substratum
2) The presence of the reason in co substratum

3) Absence of the reason from that which is the substratum of the opposite characteristics
4) Non contradiction by stronger proof and
5) Absence of counter balancing of reason

Absence of these conditions leads to fallacies If the reason (middle term) is present in the substratum where the contrary of that which is to be proved (major term) exists then the fallacy is called non invariable relation (Savyabhicāra) (2) If the middle term and the major term do not exist on the same substratum but if they are asserted together then there is a fallacy called *contradiction* (3) If reason is assigned for a thing which is really not concerned with the case under consideration then it is called unproved or Asiddha (4) If by the middle term the opposite conclusion can also be proved then the fallacy is called the real opposite or Satpratipakaşa (5) When the conclusion is cancelled or refuted later on by some stronger reason then it is called cancellation or Badhita

It will be interesting to point out that in India an elementary system of model logic was also constructed by the Jain logicians They thought that in the world of matter of fact every attribute is compatible with every other attribute of a thing So in this limited sphere the law of contradiction would not apply and, to use the modern language the only logical operator that was necessary was 'or (V) On the basis of this they developed their logic of seven possibilities known as Syadvada

Arthāpatti

Some schools of Indian philosophy recognise Arthapatti or semantical implication as an independent source of knowledge It is independent in as much as the knowledge which arises in dependent on the meaning of the earlier sentences and not merely on the form of sentences as is the case in material implication, formal implication or inference The argument from Arthāpatti however has the form $p \supset (q \vee r)$ and by Modus Ponens, by asserting p we get $(q \vee r)$ and then by denying q we get r (Disjunctive syllogism) However the consistency of the argument depends on the meaning of p and the meaning of $(q \vee r)$ Further $(q \vee r)$ must be the only alternatives which are implied by p The usual instance that is given is the following

Devadatta who is fat does not eat during the day The conclusion is drawn that he eats in the night

The implied propositions are

1) One cannot be fat if one starves and
2) one eats either during the day or during the night

The detachment of $(q \vee r)$ from the original wff is due to the meaning of p and similarly the assertion of r after the denial of q which although depends on the form $(q \vee r)$ is obtained through the meaning of the original argument The logicians of the Nyāya school regard it as a case of inference But if inference is defined as an argument

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The alternatives can be more than two

from universal major premisses to a particular singular conclusion, then it is plain that a universal major premiss is not required for proving the case Even when one tries to supply the universal premiss, it is only forced I call it semantic implication, because the supressed premisses can be supplied only if we take into consideration the meaning of the argument and it is only on the basis of the meaning that the conclusion is drawn giving rise to new knowledge

Upamāna or the knowledge by comparative description is also regarded as a source of knowledge by adherents of the most of the schools of Indian Philosophy, barring of course Cārvākas Vaiśeşika Bauddhas and Sāmkhyas Some people call this an argument from comparison In ordinary perception the existence of the object of knowledge is not only presupposed but is actually felt The object is presented to you and the description of the object arises from the object itself However if you perceive the object for the second time the traces of the previous perception modify your second perception, you are able to recognise the object of perception In psychology it is called *apperception* If you see a table for example on two consecutive occasions on the first occassion you may not know that it is a table but once it is ostensively taught to you that it is a table on the second occassion if the table is presented to you you would recognise it However even if the same table is not presented but another table is presented, you would know that it is a table That is you are able to recognise different particulars under the same class In the knowledge by comparative description or Upamāna you are able to transcend this limit of one class You are able to recognise the object belonging to a different class although you have not seen it earlier This is of course due to the similarity between the object of different classes and also due to the fact that the similarity has been earlier described to you The knowledge by comparative description is like apperception except that the span of apperception is extended from the particulars within the class to the particulars outside class I perceive a cow I am later told that a yak is similar to a cow and exists in the Himalayas Although I have not seen a yak when I see a strange animal which is similar to a cow and yet different from it I recognise it as a yak even though I have not seen it earlier It will be important to note that concept formation also takes place in the same way If I see a cow and I know that it is an animal, even when I see a horse, I know it as an animal although it is not a cow

Indian philosophers also recognise Sabda as an independent source of knowledge The word Śabda is variously used to convey (1) ordinary language (2) the revealed language and (3) an authority The word Pramāņa is also vaguely used to convey (1) the source of knowledge and (2) the authority of action It is plain that when we talking of prescriptions or actions we are not conveying any information of or knowledge in the straightforward sense The sentence like (1) Open the door (2) Do not do this or (3) Read a certain book etc do not convey information primarily They are imperatives, although for execution of these imperatives some elementary information is presupposed Here the meaning of Śabda is authority for action although this authority for action does not convey information exclusively In Pūrva Mimāmsā, *the word* Śabda is used to convey such authority of action But when Śabda is used as a source

of knowledge, it conveys knowledge because the language or Śabda conveys information The information can be clothed in language because someone has used this language to communicate this information The information is regarded as reliable on the authority of that someone who is sometimes regarded as Āpta or the competent person He is supposed to be not interested in deluding us I read in a paper that the astronauts have landed on the Moon I believe in it and regard it as information because, I take it that the News Agency which gave this news was interested in giving the correct news and not in giving the false one Similarly I also beleive that the newspaper which printed the news was interested in giving me the correct information Of course, the authority of anybody and everybody is not accepted The authority of a man is decided by some criteria In one sense of the term then, when we talk of Śabda as a source of knowledge we mean the authority of a competent person

However the competent person conveys this information through language Some religious man holds that God and Masiah sometimes reveal the sacred information which also is in language The Vedas the Bible the Quoran are regarded as the sacred books and language in those books is regarded as sacred and revealed The truth of such revealed language is usually not challenged and is called in Sanskrit Alaukika Sabda'

But sometimes the information is conveyed in ordinary language and then the syntax and the semantics of the language become important Indian philosophers have given various theories about language and its syntax According to one, i e the Sphota theory it is the sentence which is the primary unit of language It is not the words which combine themselves in a sentence but it is the sentence which we break in to 'parts of speech According to the second theory a sentence is made up of words , each word expects some other word till the sentence is complete A word in itself could have many meanings but in a particular context it is only the specific meaning of the word which is relevant This is called competency Again, in order to yeild the meaning the different words must be proximate If one word is uttered today and another is uttered tomorrow, it will not convey any meaning However the kind of syntax which Indians talk of is not a pure syntax it is a composite syntax where the semantical part has also to be accounted for Unless the intention of the speaker is taken into account the sentence will not yeild any meaning and so will not be useful as a source of knowledge In accepting language as a source of knowledge Indian philosophers give an elaborate analysis of language

According to some systems of Indian Philosophy a special source of knowledge is recognised for negative knowledge or the knowledge of non existent phenomena If a chair is not in this room I know it by perception according to the Nyāya philosophers According to them the absence or non existence (of a chair) is also known to me by the same sense organs by which I know the positive objects However philosophers of some schools argue that there is a difference in knowing that a thing exists from knowing that it does not exist or is not present If there is no horse in this room I cannot know it by perception Therefore non availability Anupalabdhi is regarded as an independent source of knowledge particularly by the followers of Pūrva Mīmāṁsa and Vedanta schools

How do we know that the knowledge that is conveyed through these different sources is valid when we know that erroneous knowledge is possible ? One answer would be that even the erroneous knowledge is made up of parts which are in themselves real Thus though the composite knowledge may be invalid still, the units of know ledge cannot be invalid This is the view which is advocated by Mimāmsā schools and is known as the self validity theory of knowledge The Nyāya school believes in the self validity of the inference machine and tests the validity of other knowledge by this machine Therefore the Nyāya view is that no knowledge is valid by itself The Buddhists think that things in themselves are only inferred by us Although they are presented to us directly and are known to us at the first moment, due to our own pro jection and construction, our actual perception consists of (1) actual reality and (2) our construction Our macro cognition then is not valid as a whole and so the validity of knowledge will have to be established and justified by something else The Buddhist theory is sometimes known as 'the extrinsic validity theory of knowledge That our knowledge is valid is a belief Either we take it as valid in its own right or test its validity Then that by which we test it as valid in its own right or (the validity of previous knowledge) is to be tested by further knowledge and this in its turn is again to be tested by further knowledge This is what happens in Buddhism

Indian logic has thus developed both as a theory of sources of knowledge and as a theory of Inference over two thousand years It also developed independently in the Hindu, Buddhist and Jain traditions

Some thoughts on Siva

Dr B Bhattacharya

I

There appears to be very little doubt about the fact that the godhead of Śiva has been a protoaustroloid proletarian heritage This is evident from some of the later appelations by which the deity has been described KRATUDHVANSĪ BHŪTESA GIRĪŚA, KRITTIVĀSA PRAMATHĀDHIPA KAPARDĪ KAPĀLĪ, VĀMA DEVA GANEŚA etc Since the Hindu is more than familiar with the name of Śiva and since the ideology that motivates this appelation is so soothing comforting and elevating, oftener than not we take for granted the ever pleasing god ĀŚUTOṢA (One who is easily pleased) as our very own and do not care to observe the implications of the names cited above

Let us try to understand the Śiva we know through the above descriptions one by one KRATUDHVAMSĪ One who has spelled the destruction of all *Kratus* i e, Vedic sacrifices With the introduction of Deva Deva Maha Deva Mahesvara Śiva as the foremost of the Brahmanical pantheon (We propose to return to this point a little later) we could conveniently forget the humiliating episode of his confrontation with the entire following of the much celebrated and solemnised Dakṣa Prajapati in response to whose patriarchal invitation had assembled to his aid the Risis, the Brahmaṇas the very gods in short the entire sophisticated society of the privileged and the adored the invaders and the arbiters

The *Kratu* or the sacrifice organised by Prajāpati Dakṣa [1] had been specially arranged for belittling Śiva, the chief of Pramathas indeed a gangster in their holy and mighty eyes But the gangster held romantic charms for very tender souls, inasmuch as Dakṣa s own daughter came under his spell The devotion of an Aryan virgin to the life of ecstacy and free living amongst free people of nature the prospects of completely uniting with a male counterpart forsaking wilfully the elysian beatitude of casting of the seed (which all animals seek and which the Vedas enjoin compulsively on united couples) and total acceptance of a vagabond life of eternal recluse understandably went against the very grain of the Aryan aristocratic pattern of life Did the orderly Aryans not insist on marriage as a sacrament ? Did they not consider the issue of progenies as the supreme function of all unions ?[2] In fact the Aryan scriptures actually describe coitus as a YAJNA and the casting of the semen for reproduction as a sacrifice [3]

And funnily (or is it significantly ?) the name of this rebel daughter who adopted the Śaiva way of life and left her paternal home embracing the open degradation of the

status of her Prajāpati father, has not been mentioned SATĪ is the name used for this virgin And we know that SATĪ is the feminine of SAT, signifying that there was a marriage between the sense of reality (SAT) with what the daring girl (SATĪ) had considered as the only real view of the supreme God Her protest against all ritualistic Vedic rites, which were mostly addressed for appeasement of the Vedic gods her complete detestation against animal sacrifices in quest of selfish gains and self protection, made her look for a counterpart, and she had found that in the idea projected by the life pattern of Śiva, the forester the hunter the bare bodied child of the rocks and the soil The philosophic implications, or the Dharma of the Śivas was non Aryan and pre Aryan religion of the soil The worship of ŚIVA SVAYAMBHŪ (self revealed, the cause of causes) offered her soul's final peace No other god for me, but this god of the recluse (the proletariat) This to her was *THE REAL* and no other Firmly laid in this impregnable faith, she protested through her uninvited presence as well as through her more unwelcome arguments by engaging her father to a very hot debate against an organised sacrifice of insult She exposed that the sacrifice had been mainly designed to belittle her chosen faith her beloved way of life and above all her Supreme Lord and Alter Ego The pulsating drama of a final showdown was being enacted

The results of this confrontation between the Vedic way of exclusive and high-and mighty living, and the ways of all flesh of the soil stained, working toiling, hunting, exploited people, are too well known to the readers of the Purāṇas The gods fled in a state of precipitate hurry in the guise of any bird or animal they could fall upon the Brahmaṇas ran away ignominiously like arrows shot by aimless urchins The heavenly sacrificial hall was emptied in no time, and the sacrificial fires no more fed by butter, bellowed smoke and soot and the pits so gloriously eulogised as Daksatana (or Daksatanayā) lay in desecrated abandoned misery

At what cost? At the cost of the lady s very life Who had fed the cataclysmic devastations? The forces of the Gaṇas Pramathas, of the Yakṣas and of the Siddha Kinnaras i e, of the common men of the soil the workers and artists, the labourers and the deprived (Gaṇas Janas Śivas Paṇis Karburas etc)

Wherefrom did they the mass force, derive the powers? From ŚAKTI, the *POWER SOURCE* The Real wedded to the power of Reality ŚIVA wedded to ŚAKTI (i e the traditional or the Tantra way) came out supreme in the historic tussle The idea of Śiva thereafter remained with the Vedic people as God of gods DEVA-DEVA MAHĀDEVA We note here the proud Vedic way of life undergoing a great metamorphosis, and assuming a new form although fitting into the much vaunted Brāhmanical way of life (popularly known as the Hindu way of life) which is indeed nothing but a compromise of the Vedic thoughts with the later iconic and anthropomorphic forms Śiva in his iconic, aniconic and anthropomorphic forms thus reigns supreme amongst similar transposed and transformed Vedic gods of the Hindus as Deva Deva, Mahādeva for obvious historic reasons

The utter chaos into which the high and mighty Aryan Daksa congregation was thrown has been indicated in the Purāṇas by the covert descriptions of a number of indignities suffered by the erstwhile leaders of the vaunted Sacrifice these include the

Kingly Yajmāna, the proprietorial patriarch Daksa himself, the *PUROHITA* or the chief priest, and even the gods who had been invoked to eat and drink in the yajña The entire team had let poor Dakṣa down thereby proving the superiority of the mass over the class The whole episode if studied offers to the sensitive reader one of the most outstanding examples of social upheavals It was a dramatically planned hysterical anti climax of a showdown staged by the high and mighty for humiliating the tribal hordes It is difficult to believe that this literary piece is an instance of mere poetical flight, for in most of the Purāṇas, particularly in the epics this episode has been dealt with as one of the turning points in the study of the ethnic and anthropological growth of the culture today known as the Hindu culture

The result? Acceptance of the ways of Siva as the ways of Maheśwara which is often attempted to be disposed of by the Brahmanical literature as a mere cult Cult being the seed for all cultures, this need not be condescendingly regarded as eligible for a *coup de grace* for later elevation to the general Aryan religion known today as Hinduism Cults are the autochthons of all cultures

The next appelation BHŪTEŚA offers another revealing study In the gradual defusion of Aryanism within the sturdy and the virile localism of the common life with its frank norms and patterns, much efforts must have been wearingly spent by the learned professors of law to secure a safe existence amongst the Dasas They had devoted all their lives in explaining away the ugly facts that belitted the Aryan cycle of thought The Aryan domination and the aristocratic hold on arbitrary functionalism was being justified through a series of word play, figures of speech casuistry all cascading with the force of a verbal *coup de main* The huge repertory of the Brahmanas, the Śrauta Sūtras and the Gṛhyasūtras with their commentaries, survive to support this view More often than not the sly technique of covering the facts have been carefully kept polished under the garb of gratuitous munificence of legends and tales which invariably end with compromise The warring parties invariably accept the non Vedic forms and gods The power that is Śiva Śakti a cultish faith which honours for its matrix the soil the soil people the life rhythm and the thought currents of the original inhabitants of India, as of the tribal ethnological peoples of all climes and lands, finally scores and stands vindicated It is almost impossible for the artificial to deny the basic [4]

BHŪTEŚA offers one such analysis illustrates the point *BHUTA* generally means the five elemental matter and primal material forms Of course the metaphysical systems classify the five and call them humours or *bhutas*' ! Obviously this explains the appelation BHŪTANĀTHA (the lord of the Bhūtas) PANCĀNANA PANCAVAKTRA (the five faced one) indicate the lord of the 'five, and by the inference, the five faceted nature of all worldly objects This explains away the basic significance of the term BHŪTA, a term also meaning a people a tribe, akin to the GANA s and focuses attention of the seeker towards the later acceptance of the Lord of the Gaṇas or of the Bhūtas as being the Lord of Matter This kind of incorporation of tribal import into the nomenclature of divinities not only hides away the original basis for the name but by projecting a sublimated popular and social import elevates

the folk gods to a metaphysical and religious status acceptable to the Brahmanical Aryans The skill of language and the gift of ministration could achieve great heights in the art of compromise

GIRIŚA simply means one who has the mountain for his abode, i e the man of hills References to hills, rivers, caves, springs trees, forests and animals and birds always betray folk origins of names and ideographs Śiva s association with the hills and mountains has been referred to a series of appelations, the more significant of which refer to his alter ego, the female form of the same concept PĀRVATĪ means the daughter of the mountains VINDHYĀ ŚIKHARINĪ etc refer to hills, HAIMAVATĪ i e, Himavanta s daughter GIRIJĀ i e born of the hills etc Evidence of Śiva s deep association with the hills, the hill tribes the forests and the hunting tribes could be found in Taittirlya Āraṇayaka and specially in Vājasaneyi Samhitā, and its popular prayer known as Śatarudriya These are the basic sources for studying the spread and popularity of the Śiva idea Carefully read, these sources would leave no doubt about the deep association of Śiva with tribes outcasts, the hated and the backward (!), in short with the proletariats [5] How else do we explain his closest links with the Śabaras the Kirātas, Stenas Nicerus (both meaning professional thieves) More or less the same derogatory meaning, in other shade are to be attributed to such descrip tions as NIKRINTA KULUNCA, NIṢĀDA PANI VELLALA, and KALLA [6]

Significantly Śiva as Rudra is also closely associated with those people of the pre Aryan and Aryan classes who fall into the third fourth and even the fifth (untouchable) classes in the caste hierarchy namely the handiworkmen the labourers the farmers and the peasants the undertakers leatherers butchers etc (The DHANGARS as a tribe like the Kolas Gondas Santhals Mauriyas still reside within the Bhārata society)[7]

Later Brahmanical literature such as the epics and the Puraṇas spare no excuse in offering a conciliatory legend here and a friendly episode there to eliminate the anti Aryan stance and condescendingly suffer within the acceptable social order of the privileged, the presence of these erstwhile enemies of the Aryans (Indra the Vedic hero has been eloquently complimented in rhymes after rhymes of Rigvedic poetry for saving the Aryans from the untoward attacks from the anti Vedic hordes and for securing the Vedic people lands and cities, cattle and wealth so that the civilised Arya devas could dominate the land of plenty) One wonders if after consuming so much of the choicest offerings Indra did oblige

What was the crime of these children of the soil of India ? Why were they so penalised ? Why were they regarded as a threat against the spread of the Aryans ? The answer is too obvious to the readers of history War is a desperate act It is invariably adventurous in character risked by desperadoes whose aim is anything but social good Expansion domination plunder straight theft and arson, hunger for pillage rape loot and sadistic satisfaction and nothing else motivates the grave provoca tion of a man killing a man known as war War is always declared by the strong on the weak for grabbing what does not belong to them and later treat the vanquished as a people without a rank

The trouble was that the Rudra spirit of the Vedas was found present amongst the warring tribes who had been the indigenous autochthons of both the river valley and peninsular India The Rigveda, whilst offering worship to the terrible god Rudra[8] also hurries him up in accepting whatever they have to offer, and ask him to leave immediately without entering the premises of the sacrificial tent[9] In fact there are hymns which covertly imply that the utterance of the very name of Rudra was tinged with fear,[10] in fact it was a taboo to utter this name,[11] lest ill luck, in the shape of destruction will follow

Rudra s fondness for wealth has been described in the Vedas where he is seen crying for the wealth he has stolen away from the gods, and which the gods, later discovering it on him, wrested away from the thieving menace[12] This set him to wail, not over his ignominy so much as over the material loss From this act of wailing, according to the Vedas, he received the appelation RUDRA (the wailing one) The story humiliates the thieving god nonetheless they continued to stand in terrible fear of his pranks and continued to share sacrificial offerings with him praying to him This is what you take Now leave And do not pester or destroy our cattle'[13] The Rudra people were most certainly not held in too much regard by the Rigvedic heroes It is against this context that we shall grasp the full impact of such honorifics as PRAMATHĀDHIPA the leader of those who are experts in bringing forth a cataclysm (PRA + MATHA + ADHIPA = Properly, absolutely + churning destroying bringing chaos + the leader the guide, the lord)

BHŪTEŚA and GIRIŚA are appellations of Rudra which describe his wild habits KRTTIVĀSA specifically describes this and emphasises it Kṛttivāsa means a skin a tiger skin + attire i e one who has for his garments a skin or a tiger skin We find in the epics Śiva Paśupati appearing before Arjuna wearing this garb, and representing fully by his attitude, professionalism and habits of typical tribal hunter The submissive Aryan hero falls at the feet of tribal god Śiva Śiva wins again and the reluctant offers honour to him much in the same manner as the gods who had to share HAVI with him

KAPARDĪ literally this connotes the same idea as is expressed by some other apellations of Śiva, viz VYOMAKESA DHŪRJATI It means a head with a crop of matted locks held uplifted in a knot (Agni in Rg Veda shares this name probably because of the uplifted heaps of smoke) The tribals were not too much fond of visiting the hair cutting saloons, a haunt patronised by the patricians On the contrary all over the tribal world (except some living in the densest part of Africa) they cherish a growth of hair which they, oftener than not love to display in variously done plaits and wreaths At times the outgrowth of hair is fixed in lumps with forest grown natural gums Thus the hair was kept in place At times upright and knotted at times cascading and reaching the knees This it may be noted stands in total contradistinction with the shoulder sweeping rivulets or flowing well combed locks of hair displayed by the Aryans (The Greeks and the Romans, and under their influence, the later Egyptians too prided over their patrician heritage displaying shaven cheeks and close cropped heads This was not so with the Hittites the Sumerians the Hebrews and the ancient Iranians with whom they fought)

Thus the tribals alone, all over the world maintained their rugged dignity with growths of matted locks, at times kept in a heap over their heads The anthropomorphic Śiva who is so popular with us as PĀRVATĪ PATE-HARA fully answers to the description of the tribal patriarch tall, muscularly built, athletic, equipped with an efficient hunting gear be it a trident or a spear, a bow or even a club The hunter s horn is not missed He is a KAPĀLABHRT, a skull cup carrier for drinks during the hunts MRGA HASTA, MRGAYĀDHIPA, ĀKHETAKA, ŚŪLI, PINĀKĪ each one of the apellations coming to signify his hunting tribal image

The meaning of such apellations as GANEŚA, JANESA obviously denote Śiva s role as a proletarian leader of the masses , and it could be imagined that his apellation DEVEŚA like DEVA DEVA or MAHĀDEVA, had been conferred on him more in appeasement of his terrible wrath so devastatingly displayed in the DAKṢATANA KRATU organised by the defiant Dakṣa Prajāpati than as a mark of genuine respect (The socio economic implications of these apellations need not be blurred by our emotional reverence to the ideogram which the lord Śiva represents to our devout heart)

II

We shall turn to the Vedas and secure our ideas of the origins of the god we now adore as Śiva Did Śiva exist as Śiva in the Vedas ? The answer is No ! If not, why not ? There must be a reason The concept that is Śiva is a modern (in the sense of post Vedic synchronism) adoption which was forced on the swelling society of the 'sankara (mixed) people who when fully synchronised would be known as the great Hindu society It would no longer be known either as Aryan nor do its people strictly adhere to Varṇāśrama A purely Tamil or Dravid society might be still continuing , but a pure Aryan society would be hard to come by In the vast crucible of Mother India through the centuries and through the numerous buffetting waves of immigrations forced wars etc through natural calamities through the sheer forces of living together, a new and rich alert and conscious society had been taking shape We are its descen dants , and the heritage so strong tried and varied, so flexible admissive, and liberal is indeed ours today We are and ought to be genuinely proud of it

We have already referred to the fact that the Vedas viewed Rudra with a certain degree of apprehension and wanted to keep clear of his terrible temper, even by offering him some honour by way of a bribe They particularly were apprehensive of his ferocious habit of destroying everything especially their most valued possession the cattle [14] He had certain mysterious and unpredictable ways of bringing to his destructive aid the temper of the very element Rains floods storms and lightnings thunder and tornadoes fire and brimstone were his aides in all his undertakings So powerful devastating and catastrophic would be the effects of his unpredictable wrath that he has often been regarded as death itself as well as the universal undertaker of the dead [15]

This was the power of Rudra whom the Vedas shunned There exists in the vast Rg vedic compilation only three hymns attached to his name (I 114 , II 33 and VII-46)

The rest is recorded in the Yajurveda not so much as the body vedic but in those little compilations attached to the Yajuh, viz, the Vājasaneyi Samhita and the Taittiriya Samhitā Even the word ŚIVA has not been used in the Vedas anywhere as a noun It is an adjective Only in the last verse of the Śvetaśvatara Upanisad we meet for the first time Śiva as a name For the first time we find here an all out attempt in favour of Śiva as we know and accept him now He is here the god of our well being, our father, our protector [16] This is a complete metamorphosis of Rudra the Vedic terror The very first glimpse of this change is discernible in the section III of the Śukla Yajurveda, hymn numbers 61 62 and 63 The invocation is made to Rudra for protection, although in this act of protection the god is being invoked to use his great bow for the destruction of the enemies (His destructive potential is still being used by the Aryans)

AVATATADHANVĀ, PINĀKAVĀSAH, KRTTIVĀSA AHIMSANNAH ŚIVOTIHI The mantra confirms Rudra as Krttivāsa, but confers on him the new apellation by which he would establish himself henceforth as the good household god of the people of the country the Śiva as we know him 'Do not bear enmity against us be the protector of our good, and keep near to us armed with your great bow [17]

What a great change from the Rudra of the Vedas we had been dealing with so far It does not stop here Śiva is classed in the next verse along with the Rsi Jamadagni Kaśyapa Prajapati and (!) the Devas [18] because through the intervention of Śiva s favour the devotees are seeking the same eternity as is attached to the Devas Kaśyapa and Jamadagni The next verse[19] goes yet further and says ŚIVO NĀMĀSI since you are being named Śiva the Sattva Guna be supreme in you (What a change from the TĀMASIC Rudra of the Rg Veda), you are actually peaceful and quiet (!), no more do you cause us harm Then the devotee expresses himself in the usual manner of the Vedic hymns that is to say, by begging favours on favours life, food, progenies and wealth good family, good society and strength [20]

This is the Śiva we know now This is our Siva But who is he? Do we know him? Have we found anywhere the trace of this docile father figure who could easily be pleased for making this or that gift? His very name had been a taboo Rudra had been such a terror that even the Risis the gods opted for sharing the first food in his name and specially ask the trouble maker to see his own way, he having had received his dole, which had been placed outside the main sacrificial hall (Even now when the linga or the anthropomorphic image of the deity adorns the temples, the original totem of Rudra that is the Nandi or the Bull is always kept outside the sanctum sanctorum This is where the tribal folks have to stop They would not be permitted within the precincts of the Aryanised god)

Some have seen in this change the influence of the Hellenic god Dionysius (Roman Bacchus) They have done so on vaguely covered historical accidents (Or was there a subconscious reflection of bringing in yet another Aryan strain and reinforcing the legend of Aryan superiority?)

Outside the North Western frontier of India in the North Eastern areas of Persia, Alexander and after him his viceroy Selucus had established great settlements of Greek colonies giving a number of newly formed cities Greek names Naturally the Greek

gods were also introduced in this area, and with these were introduced a system of offering worship to sculptured deities, mostly carved in the image of man (These deities were always accompanied by some bird or animal as their favourite mascot or royal insignia)

Keeping this accident in mind we may consult Megasthenes, the Greek ambassador at the court of Chandragupta Maurya (4th cent B C) The records of Megasthenes mention two Greek gods, Dyonisius and Heracles Of these Dyonisius has been claimed to have sustained the idea of substituting the folk lingam for the urbanised anthropomorphic Śiva figure From this date right upto the 4th century of the Christian era we could steadily, gradually and increasingly trace the quiet growth and spread of the Śaivism we now own as ours today as a faith firmly embedded into the Hindu consciousness as the oldest in the land Here, the idea that is Śiva is held more important and sacred than the fact of the form Be it the iconic lingam, be it the gracious Śiva Śankara be it the Pārvatīpate Hara be it the Ardhanariśvara or the Harihara, the Hindus have left very far behind the terrible Rudra Paśupati Maheśwara Kapalikas, who are mentioned in the Atharva Vedas Yajurveda and of course in the Rg Veda Indeed they ran away with the idea of the indigenous (SVAYAMBHŪ) father figure, evil remover life preserver, unformed god that the folk people worshipped under trees and in caves in its iconic shape

III

The upshot of this analysis is that the original Vedic Rudra underwent a change Why the change? What compelled this change? And to what gain? No change in History could be fully rationalised without going into the details of the economic and social forces which compel events to take new shapes For the religious, an inner understanding with the inner personality (and impersonality) is enough for making the seeker taste his bliss The very subjectivity of the content of all religious endeavour keeps the mind (and soul, if preferred) absorbed in the idea of bliss He has little care for the shapes of the gods before him (Often do the Western critics view them as grotesque, and feel unnecessarily disturbed) Because he is one with the god joy that is within him, the instrumental form matters if at all very little indeed There are many scriptural warnings as well as assurances in this respect,[21] which even consider images as means to an end To be liberated is to be liberated of the images also[22]

For him all change is changeless all forms formless His way of looking at things would, one could not doubt be very elevating indeed But that would not do for answering the persistant question, why this change took place over the years and the ages? What forces in social economy made the primeval Vedic stand about the Rudra people change into the later, and we may say 'modern picture of the Śiva people as the Hindus of today are? Why did the Vedic Rudra not suffice? Why did the Vedas and the Vedic life undergo a metamorphosis?

The germ of the answer to my mind has been indicated by the Rg Veda itself where we read of a tribe or a special clan or group named ŚIVA The Śivas like the

Gaṇas, had been one of the most powerful tribes that proved too disturbing to the pro gress The 18th hymn of Mandala VII in the Rg Veda speaks of a mighty war between the King Sudāsa (whom Indra had assisted in his victory) as well as of the very many tribes who used to inhabit the land (In this context the Gaṇapati battles mentioned in the Kaśikhaṇḍa of Skandapurāṇa, and the battles of Sudāsa may be studied) The Rg Vedic reference to the battle of Tripura, again seeks Rudra s intervention against the tribes too powerful for the Devas to subdue In this incident we note how Rudra was reverentially treated on par (even as a liberator) with such top gods as Indra Viṣṇu, Varuṇa Brahmā and Agni Even Kārtikeya has been involved by the puranas where the battle, like the Churning of the Sea, The Sacrifice of Daksa has been given a place of special honour There are enough indications that though at times defeated in battles the menace of the 'aborigines or the indigenous inhabitants persisted, and gave concern to the handful of Aryans, who found their only escape and security in getting assimilated into the people of the land inclusive of their gods

This was not all Following the tracks of the early Aryans, many other waves of Aryans from other countries and semi Aryans under many names and even people of the Mongolian stock for one reason or another came to be funneled into the human mass of the affluently fertile Indian peninsula It had not only been a land of plenty, but a land where the people could easily settle down in amity with the inhabitants, hospitality being one of the sheet anchors of their tradition A confrontation with those who groomed the soil and produced food, who laboured and worked for this or that craft who provided assistance to the simple but compulsive priority of living men who hewed and hacked, ploughed and hammered was just foolish Even if vanquished, these people, the mass, had to be depended on Life needs breath but next to it food water and shelter Life needs the farmers and the labourers who cannot be destroyed Military power is no power before the power of primal and vital production Hence a compromise had to be found A synthesis was forced upon the new way of life which the purist Aryans had to swallow and assimilate

The repeated challenges over the ages to the Aryan expansion in India had forced the Vedic people to take stock of the situation, and reorient their stand apropos of the Indian menace The Sura Asura struggle always remained undecided In most of the cases, a clear showdown was finally described as a compromise , a cease fire through the intervention of wiser counsel (described as Brahma at first, but later as Śiva) , or an acceptance of the terms of the enemy through a ruse was described Pauranically as a boon In all the confrontations there has been none scored by the Deva (Vedic) powers where some disguise ruse treachery even plain crimes, have not been put to use Every victory for the Devas was accountable to another power out side the Indra people They mostly applied to Śiva Śakti for assistance (or Viṣṇu Śakti) They proved to be too dependant In contrast the anti Devas relied on their own strength This change appears to have been forced on the 'devas by the anti devas (nagas danavas ganas etc) Śakti was held by them

Such changes forced on a people due to the pressures of contiguous history are of immense significance to the growth of mind of any people any country in this case

on the indegenous people of India, and the study of this history is of immense interest to our study of the growth of the Vedic Rudra into our own being Śiva

The relevance of this study to our study has to be realised against the background of (a) the almost continuous rises and falls of different cultures suggesting (b) a perpetually fluid situation forcing *wholesale migrations moving in favour of finding a safer* habitat (c) the intense commercial activity which brought human frontiers closer, and made spiritual frontiers more and more involved, and lastly, (d) the migrations of gods and godesses as well as the ritualistic forms, from one people to another, and from one country to another The ancient indegenous idea of a Śiva (perhaps not with this nomenclature, or perhaps under the pre Sanskrit nomenclature of CHIVAN or Shivan), besides absorbing the proto austroloid phallicism of the tribes, also absorbed a number of other traits This change and perpetuation, in time gave way to the creation of a *hundred lores and legends, later incorporated into the Purāṇas which store a distinct* treasury of anthropomorphic Śiva myths Naturally these myths expose the truth of the above contention by bearing some rather surprising parallelisms between the legends of Crete Greece, Mesopotamia and Iran, not excepting Egypt Through the study of these Greco Oriental tales against our own Śiva legends we become convinced of the two way commercial connections leading to the two way exchanges of gods and forms [23]

The Greco Oriental phallicism and fertility images, powerful as they were, failed to disturb the continuity and the quietitude of the Śiva view of life and behaviour *A new Śiva metaphysics was in the process of taking shape The harvest was rich*, as the Kashmir Siddhantins, the Southern Siddhantins, the Śuddha Śaiva and the Vira Śaiva Siddhāntins (all or almost all based on the indegenous Śaivagamas of the Nayanāras) prove

Once we accept this tradition the indegenous tradition, outside the pale of the Vedic Rudra, of the idea of Chivan, or Śiva we may make bold to claim that the antecedents of what is known as Śaivism today goes back to the 6th cent B C (800 is Homer, 776 is the first Olympiad 480 is Thermopolae) As against these dates the *Dravido Tamil Siddhāntas must have been in practice from what the people claim to be* times immemorial In fact, so far as the history of this subcontinent is concerned we are not aware of any time when the adoration of an indegenous god answering the description of our Śiva Lingam had not been practised Of course Mohenjo daro and Harappa are quoted but there is no reason to believe that similar sites but much earlier than the Harappan sites shall not be discovered

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has been responsible for damaging the Kratu, the Vedī, the Yajña utensils etc The *Śiva lore was penetrating through the Vedic rites, and growing at its cost Of course* we know how our KRATUDHVAMSĪ had played havoc at the sacrifice of the Aryan *patriarch* Dakṣa [24]

All this carries Śiva worship back to prehistoric times although most of canonical *literature on Śaivism is, comparatively speaking, of later growth, and inevitably so for* all this was the result of an afterthought The canons are the strongest substantiations *to the irresistible inference that the two peoples those of the Aryan descent and those* of the indegenous heritage after constant bloody fights over the centuries, had decided *to accept the theory of assimilation and acceptance Śiva became not only an acceptable* deity but one of the triad and at that the supreme one bearing not only the title Deva *Deva Mahādeva Maheśvara but also having the distinction of the Third Eye As the* canons had be written between 1000 B C and 400 A D the language used in most of the *cases has been in a recession of the Vedic Sanskrit which is comparatively modern*

This makes our study intensely interesting particularly in the light of a movement *that had been making supreme efforts for integration and absorption friendship* and understanding The Taittiriya Samhitā, Aitareya Brāhmana and Atharva Veda stand *out as critical records of a period of Hindu life when the orthodox class* had been struggling against the admission of heterogeneous elements socially as well as meta *physically within the fold of, what was still being insisted upon as pure Aryanism*

We have placed enough facts to conclude that a mass of people had been under *some perpetual pressure to seek shelter in India* [25] The outcome of this kind of ideological and social struggle had been far reaching

A new Trinity had led the way *of a completely new mode of worship* This form, outwardly maintaining the semblances of the Vedic organisation in a remotely vague way introduced such basic features as the uses of water flower and remarkably enough some leaves which kept up the tribal and indegenous form of tree and vegetation wor ship Because of the problem of space in a short paper it is not possible to confirm the statements by quoting specific illustrations but to the investigator the observation does not need much scholarly substantiation

Ukhanas, and we are completely in the dark about the non Indian phonetics of the sound of the name a new type of Rsi as a law giver has left as a treatise on the basis of which the entire system of Pūjā and Arca was organised [26] If this form did not encourage directly polytheism magic sorcery dominance of the priest and the tanist heredity of privileged leadership and position etc it certainly had embryoed the germs of the society which we now adore as Hindu We are more close to the hills and forests than to the valleys and the Tapovanas we are closer to the palaeolithic tree and rock deities stained with the red dye and blood with turmeric and rice powders, than to the temples and pilgrim centres we now adore All religions have the cults as their ancestors and Śaivism as form of Hindu adoration is pronouncedly cultish in its forms and behaviour *Śiva is a Gana god*

Inclusion and assimilation within the Aryan social system of the Gaṇa mode of life became irresistible the laws of syncretism would not permit for long existence of a

neighbouring way of life altogether exclusively Śaivism is the benign umbrella under which the conflicting and even warring populations ultimately found peace YATRA VIŚVAM BHAVATYEKA NĪDAM (Herein is the universe nestled)

Foreign immigrants were being absorbed at a high rate, social rhythms, religious tenets and even the gods had to undergo deep changes This process of holding the gates open for the oncoming Aryans to fraternise and socialise with the indegenous, with the oncoming immigrants with their strange gods and forms was carried through the Tretā by Śri Rāmachandra of Ayodhyā, and in Dvāpara by Śri Vāsudeva Kṛṣṇa of Dvārakā, acts for which the entire population of the subcontinent remain beholden to them, and sing their praise in every nook and corner of the country Unfortunately a time came when the active power of assimilation became sluggish and the great urge of liberal assimilation like the lost river Sarasvatī grew sluggish, moribund, barren and deserted The rigidity of a cramping caste undid the noble efforts of Rāma and Kṛṣṇa

But such is the process of history that mass movements continue to carry on towards progress If the flow among the surface has been denied the current of history and progress, nonetheless, shall find some subterranean beds to erupt again somewhere in some other form and tone, other colour and form, but progress shall vindicate its innate power of continuity The oppressed like blocked rivers, fights its way on It has to break into a release The religiously oppressed too sought to come out of this impossible imposition of double standards of theological laws and practices

This expressed itself in two ways one iconoclastic rebellion which smashed the institutions forms and establishments of such religious tyranny and two, metaphysical rationalisation through further investigations in the realms of spirit To do this is to feel free Even a slave can think, and would, and within his thought area freedom is unlimited One who is really free accepts a wilful slavery to duty by shirking this wilful slavery the so called free deny themselves the fruits of real freedom

NAME PĀRTHĀSTI KARTVAYAM TRIṢU LOKEṢU KIÑCANA
NĀNAVĀPTA MAVĀPTAVYAM VARTA EVA CA KARMANI
YADI HYAHAM NA VARTEYAM JĀTU KARMANYATANDRITAH
MAMA VARTMĀNU VARTANTE MANUṢYĀH PĀRTHA SARVAŚAH
UTSĪDEYU RIME LOKĀHNA KURYAMKARMA CEDAHAM
SANKARASYA CA KARTĀ SYĀM UPAHANYĀM IMĀH PRAJĀH

(I have nothing undone for me neither I have left anything for me yet to be done and yet I am not free to remain free Nothing is there for me to possess, and nothing is unpossessed to me And yet I am constantly engaged in perpetual work, work, work If I stop this, and sit with hands crossed and relax the entire world taking lessons from me setting me as an example would exercise sloth and relaxation And what would be the consequences of such sloth? The creation would be upset and set at nought in this way were I to remain idle I shall then be responsible for upsetting the social order leading to a wayward bastardist life)

Those were the words of Kṛṣṇa in the Gītā (III—22 24) Then who is indeed free, and who is a slave? The joy of creativeness alone, of leading from progress to

progress of service in the cause of the common weal is, and stands out in the final analysis to be real freedom, MUKTI salvation whatever one might call it Religiosity of the temperament and character leads to the realisation of the final truth in the way described above This is the Hindu way, the way of Śiva, the God of the emancipated ideas

Hindu Śaivism is the final result of this process of assimilation and mass involvement It had to work for sublimating a tyrannical situation into an area of freedom for the soul By thinking rationalising, feeling and communicating this particular form of Hindu religion has kept itself away from the Vedic caste consciousness and established a firm proletarian form of worship where religiosity is not regarded as a special previlege for a special caste

The taints of Oriental religions again and again attempted to stain the Śaivic freedom, and tried to encumber the simple form by imposing elaborate and ornate ritualistic clap traps But basically Śaivism to this day retains its own tribal simplicity Śiva remains to this day the hope and the salvation of the man kept in spiritual bondage and mental handicaps Hereafter Śiva meant and still means emancipation Śiva s way represents a class struggle, which still continues

IV

This gradual change of mind records indeed unwritten historical events of great impact on civilizations in general, but on India in particular The change brought about a thorough readjustment of socio political fronts which could be described as a metamorphosis Today s religious India started from that spirit of readjustment Gods like the nomadic Śiva and the recessive Vedic Indra as Viṣnu (Amarakosa calls him Upendra Indrāvaraja = post Indra) supplied the new images, while the Bhakti contained the new spirit The Tapovanas were replaced by temples not the Havana or Sacrifice but Puja and Arca became its expression

The momentum of this mood for change received a cataclasmic push from a protestant, atheistic movement started by the son of a tribal chief living in the foothills of the Himalayas It was a heretical movement which did not in fact end up in a schism as is paliatively described at times It was instead a catastrophic exposure of (a) the emptiness of the Vedic claims (b) the baselessness and the hypocrisy of the Vedic rituals , and, (c) the indefensible claims of a group of people as the first of the Varuṇas, even when the rigours and the discipline of the Āśramas as well as the potentially classifying method of the individual Guṇas had been blown to the winds As is the case with all privileges usurped by a group in total contempt of the mass Rigorous laws, quickly moulded succeeded in keeping the upper classes in power through a Śastric intrigue between the priests and the princes Strengthened by the arms of the princes the priestly class still claimed to be the top of the society because of their heredity and their experience in the scriptures (which was denied to the common man)

This was challanged finally by a tribal indigenous people led by a noble soul Gautama Buddha had undergone all the disciplines personally as enjoined by the Vedas,

and more by the Yogic system The discipline chastened his soul, and turned him into a man of noble urges selfless determination, profuse love and total rejection of all violence. He recognised the life force in man and animal, and found love and compassion to be the only effective key to elevating man to the level of his spirit s goal and to recover his birth right, peace at heart and tranquility of the soul A disturbed, agonised famished soul is the cause of hellish complexes Man suffers in life more than life was meant for suffering Most suffering nay all, was of man's own making, and the basis for suffering is most quickly and firmly laid down by man s desire for 'having more than enough The discipline that teaches man the limits of 'enough' is the Buddha discipline

He set rolling the wheel of the four laws, logical, essential, universal and eternal And his followers became 'men They attained by Buddha s grace and teachings, the hitherto denied grade of humans They were told of a law of conscience and beauty, of solace and confidence of elevation and spiritualism whereby they could be liberated and strong

For following this law this wheel of Dhamma they needed no sacrifice but that of desire and lust, they needed no priest except their own conscience, they needed no god but the deep compassion and respect to the life spirit It was not a picture of the society they knew but of a society of men where all were equally suffering in sorrow, equally standing in fear of poverty disease and death To share in life was the greatest Dhamma share support with fear sympathy with sorrow, joy with bereavement, wealth with poverty

The way of the Buddha spread like wild fire Not only the Aryan area in India but the entire Aryan world and the world of the Mongolians the length and breadth of the ancient world underwent an epoch making change Why ? It was national, real in the sense that it was fundamental and human and it was totally free from mysticism The Vedic society in India was never to retrieve its pristine glory of the rule of discrimination until Hinduism again by bringing in a new interpretation of caste as a system (by forsaking Varṇa as a Vyavasthā) through the aides of a 'ruling class, brought the massive society of the land to its knees Man was humiliated before law, and a neo Hindu neo Vedic form patronised humiliation of Man as Dharma ! Discrimination was the basis of a new system supported by the Smṛtis, epics, the Purānas, and the Gṛhyasūtras

Buddhism thus prepared effectively the background for Śaivism to be introduced and confirmed Between the Varṇa Āśrama Vedic system and the Jāti-Bheda Vyavasthā of the Puranic time we find Śiva introduced into the Hindu pantheon Buddhism had assisted much in the introduction and confirmation of the casteless ritual less, magnanimously human way of life that every follower of Siva expected to live [21]

Bhakti or adoration of a personalised god of the masses, too noble and human to keep any out of reach, too easy to insist on any form or knowledge of rites too loving to be offended by any slip of tongue became the most practised religion of the masses Through this the changing Aryans found it easy to syncretise with the compelling masses with some new interpretation of the Vedic gods and with some new forms of

worship Śiva and Viṣṇu were the gods, and Pūjā and Arcā became the new 'Hindu way which superceded Aryanism for ever With the rise of the Guptas, thanks to the clever crafts of the Brahmin learneds, Brahmanism succeeded in foisting the chains of feudalism on the masses again The temples became the machines to squeeze money from the already exploited and impoverished poor mass And gods became a conve nient media to keep feudalism well established But with Śaivic and Vaiṣnava way of adoration the Vedic life was for ever gone

How could the Aryans subscribe to such a complete submission, both in spirit and form, without a loss of face one of those phrases that betrays the Eastern mind s half hearted admission of humiliation on accepting a fact which actually wounds its conceit and pricks the bubble of pride This kind of submission projected silent but telling nuances of changes of attitude in all the aspects of Indian upper class, in their social and religious norms This subsequently influenced all the other classes too, and became the Indian social norm This change deeply affected their thinking ethics, laws and systems, inclusive of but the diehard reacted and weilded its last effective blow This proved to be that later horror of a compromising, proud society too aware of fighting a lost battle namely, it gagged the society with the imposition of a pseudo Vedic caste system The ancient, and perhaps the correctly analysed classification of Varṇa Vyavasthā based on the three Guṇas and the Prakṛti ja Karma (PRAKRTIM YĀNTI BHŪTĀNI PRAKṚTYĀ NIYATĀ SVAYĀ PRAKRTEH KRIYAMĀNĀNI GUNAIH, GUNĀ GUNEṢU VARTANTA, PRAKRTIJAI R GUNAIH and many others in the Gitā) gave way to a rigid system of seminal hierarchy with the hope of securing the pure strains being mixed with the selective local bigs The attempt proved to be a dismally poor show Close living imposes on a people the social law of syncre tism The inevitability of such syncretism was obvious to Kṛṣṇa Vasudeva of Dwaraka He was the acclaimed wise man of Dvāpara but his noble and emotional friend, Arjuna, thought otherwise Against the grain of Vasudeva s advice he cried franti cally against a possible Varnasankara (little knowing that the cases of SANKARA or mixtures of blood strains had already entered the puristic Aryan claims Droṇa Kṛpa, Bhīsma, Kṛṣṇa Dvaipayana Kṛsna Vasudeva Arjuna Draupadi to name just a few, had very little to boast by way of purity of hereditary blood strains)

Security or no security law or no law the very fact of living together side by side imposed on a society the acceptance of the laws and effects of syncretism The treatise of Manu Yajñavalkya Paraśara Kauṭilya etc amply illustrate the point The four Varṇas no more held sway as opposed to the Varṇetaras and the outcastes So came caste with its many festoonings sub castes

V

Perforce therefore some method had to be moulded and ironed for accepting the foreign elements fraternising with the local groups loving and accepting them feeling with them seeing with them, laughing, working singing and rejoicing with them In the

womb of the Indian soil the diverse ethnic cultures developed as children of the same mother

Veda was restrictive too restrictive, too obsolete, too far from the realities of the situation It was brushed aside in favour of Hari, Bhakti and Kirtana

NŪNĀTI RIKTATĀM YĀTĀ KALAU VEDOKTA KARMANĀ
SĀNGAM BHAVATU TAT SARVAM ŚRĪHARER-NĀMA KĪRTANĀT
— (Epilogue verses from the Hindu rites)

Taking the cue from Jain and Buddhist theories of reincarnation the Hindu Śāstras began to recite ritual verses which signified birds animals low castes high castes, all being basically one and the same their transmigrating souls being one and incorruptible

SAPTA VYĀDHĀH DAŚĀRNEṢU MRGĀH KĀLANJARE GIRAU
CAKRAVĀKĀH SARA DVĪPE HAMSĀH SARASI MĀNASE
TEBHI JĀTĀH KURUKṢETRE BRAHMANĀH VEDAPĀRAGĀH
PRASTHITĀ DŪRAMADHVĀNAM YŪYAM TEBHYO VASĪDATAH
(Recited after Śraddha rites)

Verses such as these (popularly recited at the end of modern Hindu rites specially such un Aryan rites as Śraddha karma), covertly admit of this admixture and acceptance The forces of synthesis and syncretism, thus shaped a new society where many immigrants found their hearth and haven

The Hūnas, Śakas Bālhikas, Yavanas Sumerians, Egyptians Mesopotamians and Syrians with their many gods, many forms many treatises and rites crowded our shores and their gods crowded our temples their books crowded our libraries, their food crowded our kitchens, their songs filled our ears and their dresses coloured our wardrobes We became a new nation inspired with a new blood infusion and a new spirit filled our creative urge

The Aryans had to depend entirely for their cattle and their crops on a class who laboured and claimed equality of social form The cobbler, the carpenter, the potter, the performer, the ironmonger, the black and the gold smiths, the writer the actor the drummer, the musician the boatman the carter and the porter all had their claims Now came the Vājasaneyi, the Satarudriya, the Taittiriya Samhitā with their lists of tribes and professions very handy for accepting the proletariat, the mass [28]

Naturally the scholars were keen on finding out another set of authorities that could effectively replace the Vedas These were the Āgamas The spirit of the Āgamas was already saturated with the emotional milk of Bhakti Love Divine, total submission to a spirit of dedication which like a physical fever was no scrutiniser of Vedic distinctions of Varna colour Āśramas etc The rigidity and the susterity of the Vedic sacrifices and the complete dependence of these rites on Brahmana assistance alone, gave way to a new form of all absorbing all consuming zeal for the ecstatic love for the supreme being

Before we come to the contents and spirit of the Āgamas, we must mention in passing the phenomenon that helped to give a jolt to the Vedic society shaking it to the very roots so forcefully that never again was it able to spring roots and germinate The new society, because of the new phenomenon had even to forego the pristine right and

purity of the Sanskrit language and adapt the provincial languages for religious expression In religious prayers, in philosophic discourses, in learned gatherings decension and recension of the Deva bhāṣā had become too popular to be shaken out again Pali and Prakrit instead of Sanskrit, came to be used

This phenomenal change was brought about by thanks to Gautama Buddha The discourses of Buddha, the anti Veda stance of Buddhism, the mass base of the Buddhistic schism the contempt for rituals, the supreme disregard for the discriminating caste monopolies, the stormy sweeping wind of change in the social structure as well as in the metaphysical analysis about 'Why life ?, joy and sorrow, peace and tranquility service and social weal— these and all other facets of man s inner life began to be rendered in the language of the soil in the people s tongue Only the Tamil and allied Dravidian languages remain almost uncorrupted because of (a) their independence from the Arya Vedic source , (b) their comparative freedom from the influence of the Buddha A new world blossomed out of the old , and like the butterfly from the pupa a regeneration of the body social in the Indian Aryan world metamorphosed the past into an unrecognizable new form This verily is the genesis of the 'Hindu India divinely represented by the spirit of Bhakti for Śiva Parvati and Viṣṇu

The theory of Buddhistic reincarnation dealt a ruinous blow to the exclusiveness of the Vedic castes The Buddha not only regarded every life to be singularly precious and important not only did he view all man s sufferings from the same liabilities and all human aspiration for the same goals but he also spoke firmly about the fact (as he did see it) that life is ever and anon a cyclic process never able to snap the chain of having to live in a new body with a new life after having to relinquish an old body as it decays In this way no one in the soul of his souls in his real entity was a man or a frog a lion or a gnat much less if he were a Brahmin or a Dhanger a Hindu or a Jain Thus the theory of reincarnation made a mockery of the selective caste system The biological blood strain and its purity thus had very little to do with the mystic content of the body existence that is the purity or impurity of the soul The basis of the caste system received a severe jolt by the explosive theory of Karma Prarabdha Prāktana and Sancita (This later became degenerated as Niyati or fatalism which smacked of the Greek influence on the purely Buddhist analysis of effect and cause known as Karma vāda)

What with the Vedic and the non Vedic contiguity what with the immigrating waves of human wealth, what with the anti Vedic Buddhism and above all what with the encircling hordes of the indigenous social compulsions the Vedas had to be replaced by another system of thinking another set of scriptures another way of life it would encourage the human aspect in social form and make men come together under one umbrella as the people of one land one religion and one spirit And this compact urge would have needed a scriptural habitation and authority

This scripture was provided by the Āgamas and the spirit so injected was Bhakti Love and Adoration of Man as God and God as Man Who wrote the Āgamas ? None know but it is supposedly pre Vedic and indigenous The sources recommend this view and the language used in it supports it Since it is pre Vedic and since it is

scripted in the local and now out of use dialects of the South, there could hardly be any doubt that it is of non Brahminical origin and indigenous to the soil The sources are supposed to be Śiva and Parvati, the two non-Vedic figures, in whom, according to the Āgamic belief, the purity of the Vedas responses If the Āgamas originate from the divine pair, then of course, these have indigenous origins The language supports this view and the authorship of the two proletarian divines confirm this The entire Āgamic world is Tantra (as opposed to the Vedic) world The followers are Vrātya, people out of the charmed Vedic circle

As distinct from the high flown attitudes of the Vedic language, rites forms and norms, and particularly from its spiritualised mysticism of esoteric and metaphysical intellection, the Āgamas pertain to the common cries and solaces of the man of the soil The Āgamas appeal to the emotions of the common man the Vrātyas The gods there are the gods of love and homeliness Man could live by them complain to them; appeal to them claim from them even quarrel with them as if in accepting them they have accepted the homeliness of a father and mother

This contains the germinals of Bhakti an expression of the soul and the heart quite unknown to the Vedic form undivined by the ever begging upasanas and hymns of the Vedas We need not go into the ecstatic merits of Bhakti and its boon to those tortured souls which find emotional relief of tensions in the joy that Bhakti provides The very approach and the content of Bhakti leaves much room for misuse as well as for a profligate dissipation of the hungers of the body and mind yet Bhakti has proved to be a great boon to the masses, who wash away much of their miseries by the fountain springs of MĀDHURĪ The waves of sheer joy that this love laden cult provides wafts them away from the madding crowd s stress and strain Mysticism however refined and logical escapes the grasp of the mass the common man adores to love and understand, serve and prostrate before some person or idea that could indeed provide the tormented souls with faith and substance God to them must be substantial tangible just as a father, mother, daughter or a son is

Confirmed emotional sustenance could be had only from those who keep close to the charms of the soil and warmth of life Thus Bhakti with its simplicity and innocence could only spring from those who preferred the natural the simple the frank and the sturdy to the somersaults and hair splittings of causistry word play intellectual dissertations, conceit and attitudinous dominance through the forces of claimed superiority When the Nayanaras the Adiyars the Tevarains sang their songs divine and swept the masses to joy and tears they needed no Yāska no Sayana to give a hundred meanings to one word The Bhakti Āgamas sprang from fountains of human love for something they dearly loved as their own Such are the people who do not have to discriminate and believe in the touchables and the untouchables They would embrace life and shun theoretical bookish pride They would fight hard for keeping away from those who *would guard their privileges and look forward to economic techniques* and social forms that could easily bring within their rights (!) massive unearned income and therefore the sources of power Later Brāhmins not only acted as priest ministers but even usurped the kingly power to the disgrace *of their professed spiritual detachment*

The truth of the above view could be adjudged from a close analysis of the genesis of the early masters of the Bhakti cult Most of the saints lovingly regarded as guides for this cult claim their sources from the unlearned sons and daughters of the soil, living far outside the pale of the Brahmanical aristocracy They never failed to honour their professional loyalty and salt honesty against barter of privileges They lived skin close to nature and hard labour and their values pertained to the qualities of heart and craft loyalty , of the natural demands of the body and mind

Thus when they sing they become natural poets , when they assemble to enjoy, their participation vibrates with life These were the early masters who gave to what is known as Hinduism the germs of the features which the Hindus now accept as temples temple gods, temple rites, PŪJĀ ARCĀ, NIVEDANA Many of the words we now use in this context are not traceable to the Vedic language Many of the leaders are not traceable to the higher castes Nakkirara Kannapa Tirumular Appar had non Vedic origins Manikkavacaka Sammbandha, had to elude the social grasp to become what they really were worth becoming Sundara was about to be passed as a class man, when he was acclaimed by a Brahmin to have been his Dāsa (servant) , and the Brahmin was purchased away from his claims , but this did not deter the honest and inspired Sundaramurti to tear free of the social charms and marry into the non Brahmin class [20]

The point is that a time had arrived in the social compulsions of historical movements when the Aryan and the non Aryan the Brahmanical and the secular had to be contained within one social frame And this compulsive necessity of history erupted the Bhakti cult as one of the facets of Hindu worship whereas it (worship as pūja arca etc) had not been heard of in the Vedas Śiva Śankara, Āśutoṣa took over from Rudra Kapalī Bhima and Vāmadeva The Maheśwara we worship is indeed a family man Subrahmanyam Murugeś and Ganapati (all non Vedic) as his and her children when his consort was Śakti Maheśvari Pārvatī the Mother

The rehabilitation of Śiva and Viṣnu as the chief gods of the Hindu pantheon despite the Vedic Kratu oriented religion had been mainly a gift of the Bhakti cult a cult that is primarily a contribution of the indigenous people of India inhabiting this subcontinent It is indeed a triumph of the masses of India over the classes who wanted to dominate

The gods for the adorers (Bhaktas) had most necessarily and ardently to appear as humans — solid three dimensional living beings who could be humanly approached This necessity gave shape to the popular gods— Śiva Parvati Visnu, Gaṇeśa Kartikeya Durgā Narayana Lakṣmi etc

However we are concerned here with Śiva If our Śiva is the Vedic Rudra, then we do not allow him to get mixed up with the terror raising cattle hunting elemental death and destructive figure of the Vedas

In his stead we propose to have the Taṇḍava Śiva engaged in his dance of dissolution and cataclasm He wields his trident in ferocious anger , blows his horn in terrific blood curdling blasts swings his hand drum half circle to half circle left to right now up now down in the symbolic rhythm of life and death integration and disintegration His tawny locks loose and swirling hiss in turbulent torrents of wild

swings, covering the firmament in raging heaving lightning on meshes of clouds He himself is encircled by a ring of fire while under his feet lies, crushed to death, the ugly uncouth anti poise, anti form anti balance horror Apasmāra

Verily he is Rudra, yet not for his wild actions are covered by a beautiful legend that ultimately brings his wrath down to a dance of eternal beauty, symbolising death as a feature of life, disintegration as an essence of integration His pleasant calm, and smiling mood soon bursts forth in the ecstatic dance of creation and preservation of grace and compassion of love and benediction This is Śiva, the Kalyāṇasundara, the Beautiful one that blesses all, and in blessing is loved and owned by all

Legends after legends have been woven through our epics our Puranas, our Upapurāṇas and myths of a thousand variety And the original proto austroloid iconic pebbles or stones come alive[30] with the soul stirring invocations from the labouring, hacking hewing striving, struggling masses— who season after season kneel before the elements to be bountiful to them on fields in forests along rivers The rains must come but the floods must not The harvest must be plenty, but not the thieves and the marauding Devas

The prayers were raised to the stone icons placed on earth platforms under trees, within caves and by the riverside Growth of life growth of crops growth of deer fish and birds But that meant male and female compact union The female was the receiver of the seed and the male was the seed giver Śiva the great ploughman Mother the great furrow The gratitude of the proto austroloid knew no bounds They worshipped the elemental mystery of procreation as the eternal father and mother the primal pair

This was the Hara Gauri, Śiva Pārvati Ardhanariśvara And the Mother and Father begot a noble family all members of which came from the local gods of the proto austroloids Gaṇeśa, Kārtikeya Nandi the bull, and the tiger or the lion of the Devi

As has been said the lores and the legends spin on and on varying in texture and outlay but the theme remains the same the mountain had a daughter the river became a virgin the hunting maiden became the winner of the hunt, the snake charmer was charmed by the bush damsel, and so on All of them subscribed to a proto-austroloid view of life and to the basic pattern of a non Vedic tribal life

The Rudra of the Vedas is completely lost in the Śiva of our times The Aryan pride and ferocity gave way to the ways of the meek Hindu who wanted to live in amity with all And for the change we must for ever be indebted to those people of the soil who are almost forgotten in the maze of later Brahmanical literature which cleverly hides the popular casteless colourless simple worship raised to an endearing god by impositions of caste, Sanskrit language Brahmanical rites and class ownership of temples of gods who actually had been the family members of the austric inhabitants of the Indian soil

Many have scorned the Siva worship and the Śaivic iconic forms as worship of sex icons It is a difficult and complex question altogether It is indeed an anthropological phase in the development of all the cultures of the world To worship the forces of procreation can never be a matter of shame Shameful is the fact that in a

hypocritically preserved attitude of self righteousness, we queue with eager expectations for the stolen pleasures of sex licenses and yet look down upon those who bend their knees before the mystery of life and pray for the pacification of the volcanic eruption of uncontrolled sex lust that destroys Man manhood, and the peace of home

Śivam,— Śāntam,— Advaitam is a cry that has not been raised for the quest and edification of sex For the studies of the phallic aspect of Śiva worship another time, another article

— OM NAMAH ŚIVĀYA —

A

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The Concept of Sakti

Dr D C Sircar

The word śakti essentially means power or strength, but later it developed the technical sense indicating the energy or active power of a god personified as his wife and worshipped by his (or her own) devotees Thus the śaktis are goddesses and these are many in number, but the most important among them is called Ādyāśakti, Paraśakti or Mahāśakti who is regarded as the primeval mother or mother-goddess and identified with the wife of the great god Śiva, one of the brahmanical trinity The sectarian devotees of this principal śakti are known as the śāktas who form one of the five most important religious sects of India the other four similar sects being the devotees of the gods Śiva, Vishnu Gaṇapati (Ganeśa) and Sūra (Sūrya) respectively called Śaiva (Maheśvara Paśupata etc), Vaishṇava Ganapatya and Saura [1] This type of sectarian worship of deities by their devotees is a non aryan institution later adopted by the aryans with the gradual admixture of aryan and non aryan blood and culture traces of bhakti (devotion) the basis of sectarianism, being noticed even in the *Rgveda* which is the earliest work of aryan literature and whose hymns are supposed to have been composed in the long period from 1400 to 1000 BC [2]

The objects found at the prehistoric site of Mohenjodaro in the Larkana district of Sind, Pakistan include many figurines of the mother goddess and point to the wide prevalence of her cult among the pre aryan people of the Indus valley Such figurines are usually nude but wear a peculiar headdress a wide girdle and a quantity of jewellery A prehistoric terracotta seal from Harappa contains a representation of the same goddess who is shown upside down with her legs wide apart and a plant issuing from her womb and a pair of tigers towards the left standing facing each other and reminding us of the lion s association with the Indian mother goddess A Mohenjodaro seal represents the Mother goddess standing on a tree and a number of her devotees with an animal near her The fundamental idea behind the concept of the cult of this goddess was the belief in the Universal Mother or the female energy as the source of all creation The Indus valley people appear to have also worshipped the yoni as the symbol of the said goddess just as they adored the linga of the father god Certain objects discovered at Mohenjodaro and other sites have their upper and lower surfaces undulating while in some others the lower surface is flat but the upper one has a quatre foil form Marshall regards these as representations of the yoni the female organ of generation symbolising motherhood and fecundity [3] Yoni rings of later date have been discovered from other sites Some disc like objects usually with well-curved decorative designs have been found at old sites like Taxila and Rajghat and have been associated with the yoni cult

The personification of this divine energy is variously counted, sometimes as three, viz, (1) Brahmāṇi, (2) Vaishnavi and (3) Raudri, i e the wives of the gods Brahmā Vishṇu and Rudra (Siva, Maheśvara, etc) respectively and sometimes as eight, viz, (1) Indrani, (2) Vaishṇavi, (3) Śantā, (4) Brahmāṇi, (5) Kaumari (wife of Kumāra or Kārttikeya), (6) Nārasimhī (wife of the Narasimha or man lion incarnation of Vishṇu), (7) Varāhi (wife of the Varaha or boar incarnation of Vishṇu) and (8) Maheśvari Though some substitute Chāmuṇḍa and Chanḍika for Śāntā and Narasimhī respectively Of these, Sāntā seems to be the wife of the sage Rishyaśṛnga and does not look like the consort of any deity Sometimes the list of śaktis includes the following nine names (1) Vaishnavi (2) Brahmāṇi (3) Raudri, (4) Maheśvari, (5) Nārasimhī (6) Vā ahī Indrāṇi (8) Kārttiki and (9) Sarvamangalā also called Pradhānā (i e the principal one) The last of these nine names is apparently the same deity elsewhere called the supreme śakti or śakti par excellence It is interesting to note that a large number of manifesta tions of the śaktis of Brahmā Viṣṇu and Śiva particularly of the second and third gods are often mentioned and sometimes they are identified with numerous local goddesses worshipped in various parts of India [4]

The tenets of the śaktas are embodied in the *Tantra* works and the later *Paurānic* texts, the ritual enjoined being of two types, viz, vam achāra i e the left hand or impure practices and dakshin āchara, i e the right hand or pure practices

The worship of the father god and the mother goddess, often in the forms of the linga and the yoni respectively emphasising their role in the creation of the world of living beings was prevalent in India during the period of the Indus valley civilization in the third and the early second millennium BC, i e before the advent of the aryans in India about 1500 BC The epithets Bhagavat and Bhagavati employed in the descrip tion of the two, appear to mean essentially the deities possessing the marks (organs) separating the male and the female apparently put an emphasis on the same role of the father god and mother goddess The mother goddess is described in literature as Jaganmatā (mother of the world) and the Yoni or Yoni rūpā (having the form of yoni) This latter form is represented sometimes as yoni rings and sometimes in Indian art as the figure of a yoni or the headless figure of a standing naked female or the lower part of the body of a seated naked woman with legs apart or a naked woman sitting in the above posture The nakedness of the goddess was probably conceived by an aboriginal people who had not yet learnt the wearing of clothes This seems to emphasised by her names like Digambarī (the naked woman) and others with the same meaning

The names Umā and Aparṇā are wrongly explained by Indian literary traditions Kālidāsa says that Himālaya's daughter received the name Umā when her mother wanted to dissuade her from severe penances for getting Śiva as her husband with the words *u mā* meaning oh do not and that her name Aparṇa was due to her giving up in the course of the same austerities all food even including leaves (parna) [5] Actually however Umā (written Ommo in Greek characters on the Kushana coins) stands for dravidian Amma and Sanskrit Amba meaning mother while Aparṇā literally 'the woman without leaves (i e without the leaf cloth) really means the naked woman The first name indicates her original worship among the dravidian people the latter

suggests the worship of the goddess among some aboriginal people who had yet to learn the use of clothing. We know from early references that there were among the Indian aborigins both naked and leaf clad tribes. Thus early Indian literature speaks of the Śavaras as of two classes viz, nagna śavara (naked Śavara) and parṇa śavara (leaf clad Savara) [7]

We do not have any clear evidence to prove that the pre aryan people conceived the mother goddess as the wife of the father god although that must be regarded as possible but the goddess who is rarely referred to in the Vedic literature is mentioned as Ambikā in the *Taittirīya Samhitā* (I 8 6) of the *Yajurveda* described not as the wife but as the sister of Rudra. The *Kena Upanishad* (25) gives a story, in which Uma Haimavati (the daughter of the Himavat = Himālaya) explained to the gods the nature of Brahman which was a non aryan concept. With the gradual absorption of the blood of the non aryans and the adoption of many of their conceptions by the aryans and the development of the mixed aryan nonaryan society as a result thereof the popularity of the father god and mother goddess began to increase in the social organisation. However of the aboriginal cults of linga and yoni the former became popular even with the upper class people of the Brahmanical society in the early centuries of the christian era although its shape was gradually made symbolical with the removal of realistic features but although some aspects of the mother goddess had become popular even before the birth of Christ, she was often regarded by some people who may have been devotees of the father god as subordinate to her consort while the patronisation of the worship of the yoni was restricted to particular areas communities and purposes. The *Mārkandeya Purāna* contains the *Devīmāhātmya* of about the sixth century AD when the mother goddess had already been established fully in great popularity. Among cases of yoni worship in royal families of south India we may refer to an inscription (c 300 AD) of the queen of Ehuvala Śāntamūla of the Ikshvaku dynasty of Vijayapuri in the Nagarjunakonda valley [8]

A conception similar to that of the śaktis is that of the mātṛkās or mothers usually regarded as seven or eight in number. The circle of the mothers is mentioned in an inscription of about the sixth century AD from Deogarh in the Jhansi district, U P, and also in Varahamihira s *Bṛihat samhitā* ascribable to the same age, while the early Chalukya inscriptions of the sixth and the following two centuries speak of the Seven Mothers of the Mankind or the Mother of the Seven Worlds [9] The seven mothers are sometimes enumerated as— (1) Brāhmi or Brahmani (2) Māheśvarī (3) Kaumārī (4) Vaiṣṇavī (5) Varahī (6) Indranī Aindrī or Māhendri and (7) Chāmuṇḍa. The name of Charchika is sometimes added to the list of seven in order to make the number of mothers eight in number although in such lists of eight Yami Chaṇḍika Charchika Narasiṁhī etc. are variously introduced and the number is sometimes raised to nine or even to sixteen [10]

In an inscription of 423 AD from Gangdhar in the Jhalawar district of Rajasthan a temple of the mothers is described as a terrible abode full of Dakinis (female ghouls), and the goddesses themselves are represented as uttering loud and tremendous shouts of joy and as stirring up the very oceans with the winds rising from

the tantra or magical rites The tāntric influence on this concept of the mothers in the inscription of the first half of the fifth century AD is interesting Another inscription of 878 AD speaks of donations made in favour of the mothers who were worshipped in the temple of the sun god named Bhayillasvāmi at Bhilsa (now called Vidisha) or in one of the shrines in its precincts [11] In the tenth century, an image of the mother goddess called Bhagavati Daśami (i e Durga) was worshipped at Sanjan in the Thana district of Maharashtra under the care of a group of Tāntric devotees variously called the Mahaparshad Anangha parshad, Arya desiya Mahāparshad and Pañcha gaudIya mahāparshad [12]

The Mahishāsurmardini or Mahishamardini form (i e the mother goddess slaying the buffalo demon) became popular in some regions as early as a date before the birth of Christ Some terracotta plaques di covered at Nagar near Uniyara in the Tonk district of Rajasthan exhibit the earliest of her images now preserved in the Amber museum near Jaipur A stanza in adoration of the same aspect of the Mother goddess is found at the beginning of an inscription of 491 AD in the Bhramara mātā temple near Chhoti Sadri not far from the Neemuch Station on the Ajmer Khandwa railway line another stanza of the inscription speaking of the Ardhanārīsvara conception, in which the goddess forms the left half of the body of her husband the god Śiva Mahishasurmardini is described as moving in terrific speed in a chariot drawn by a fierce lion although in the early representation of the goddess her vahana (vehicle), i e the lion is sometimes absent and, even when present, does not figure as drawing a chariot carrying the goddess [13]

The tāntric goddess Tarā of the Buddhists was depicted on the banner of the Buddhist kings of the Pala dynasty of Bengal and Bihar as indicated by the description of the dhvaja (flag) of Dharmapala (c 775-812 AD) found in the Nesarikā grant of Rashtrakūṭa Govinda III The representation of a deity of the same name is found in a manuscript of the *Ashṭasāhasrikā Prajnāpāramita* copied in Eastern India in 1015 AD which describes the goddess as *Chandradvipe Bhagavati Tārā*, i e the Goddess Tarā worshipped in a temple in Chandradvipa (modern Bakla Chandradvip in the Bakharganj or Barisal District, Bangladesh) Among images of the same deity worshipped in other areas of the Pala empire one of the most important is the Hilsa (Patna District Bihar) statue bearing the Tāntric formula *Om Tāre Tuttāre Ture Svāhā* and an inscription of the thirty fifth regnal year of king Devapala (c 812 50 AD) It seems that Tara was worshipped by some aboriginal people but was adopted in both the Brāhmaṇical and Buddhist pantheons several goddesses including a few Mongolian deities having merged in Tarā in course of time Tārā soon came to be regarded as an aspect of the great mother goddess [14]

The concept of śakti or the mother goddess forming the left half of her husband s (Śiva s) body is very popular in Indian religious life , but there are similar concepts of Lakshmi (the śakti of Vishṇu) and Ganeśāni (the śakti of Ganesa) forming the left half of the bodies of their respective husbands [15] These concepts were apparently imitated from the Ardhanariśvara (Siva) during the early medieval period but were never so very popular

The conception of the ten aspects of the Mother godess known as Mahavidyas was likewise a late medieval imitation of the ten avatāras or incarnations of Visnu the number of which became popular as ten since the days of the imperial Guptas The lists of mahāvidyās found in the late purāṇic and tantric works give their names as— (1) Kālī, (2) Tarā, (3) Ṣoḍaśī, (4) Bhuvaneśvari (5) Bhairavī (6) Chhinnamasta, (7) Dhūmavati (8) Vagalā, (9) Mātangī and (10) Kamalā, Sundarī being sometimes substituted for Kamalā while Vagalā is also sometimes called Vagalamukhi A late tāntrik work mentions Kamagiri in Kāmarūpa (i e Kāmākhya hill, near Gauhati in Assam) as the seat of the mahāvidyās whose names are enumerated slightly differently as Bhairavī, Kshetradevata (Kāmakhya) Prachandachandikā (i e Chhinnamasta) Matangi Tripurā Ambikā Vagalā Bhuvaneśi (Bhuvaneśvari) and Dhūmini (Dhūmāvatī) There are similar variations in the lists quoted in some other tantra works Sometimes there is an attempt to equate or identify the ten mahāvidyas with the ten avataras of Viṣṇu as in the following (1) Syāmā (Kālī) = Kṛishnā (2) Tāriṇī (Tārā) = Rāma (Daśarathi), Chhinnamasta = Nṛisiṁha (4) Bhuvaneśvarī = Vāmana (5) Sundari = Jamadagnya (Paraśurāma) (6) Dhūmāvati = Mīna (7) Bālā (probably Vagalā) = Kūrma (8) Bhairavi = Balabhadra (9) Mahālaksmi = Buddha, and (10) Durgā = Kalki[14] It may be pointed out that the name of Kṛṣṇa has been introduced here in place of the Varaha Avatāra in the popular list of Visṇu s incarnations while Mahalaksmī and Durgā are likewise newly introduced here in the list of the mahavidyās

Some of the most powerful monarchs of early medieval India such as kings Nāgabhaṭa II (c 800 33 AD) his grandson Bhoja I (c 836 85 AD) and the latter s son Mahendrapala I (c 885 908 AD) of the Gurjara Pratihara dynasty of Kanauj are described in the family s records as staunch devotees of the goddess Bhagavatī (i e Durgā) though other members of the family like the father of Nāgbhaṭa, the father of Bhoja and the son of Mahendrapāla were devoted to certain other gods[15] This showsthat different kings of the family often worshipped different deities because they were initiated by their preceptors with the *bija mantra* of different deities Thus the three Gurjara Pratihara emperors were śaktas initiated by their preceptors with the *bīja mantra* of the mother goddess

There are numerous holy places known as the Pīṭhas or resorts of śakti, where the mother goddess is believed to stay along with a Bhairava i e a form of her husband Śiva The lists of such śakti pīṭhas are given differently in different sources, the most popular list offered by a late medieval Tantra work produced in eastern India quoting the names of fifty one tīrthas each of them hallowed by the presence of a particular aspect of the śakti with her respective Bhairava A Purāṇic story associates each one of these holy places with one of śakti s limbs and Kāmākhyā in Assam is regarded as the most important of the pīṭhas associated with her yoni

The idea of the Pīṭhas related with certain limbs of the mother goddess seems to be very old Just as the hills and mountain peaks roughly resembling a human phallus were regarded by the Indians of old as the Svayambhū (natural) Liṅga of Śiva, tanks and pools of water having a particular shape were conceived as the yoni of his consort and a pair of hills resembling the female breasts as her stana The conceptions

apparently were originally non aryan but became later a part of brahmanical belief It seems that the association of the yoni and stana of the mother goddess with certain localities pertains to the earliest stage of the history of the Pithas The Tirthayātra section of the Vana parva of the *Mahābhārata*, which may be assigned to the early centuries of the Christian era, speaks of three śākta holy places with kuṇḍas (tanks, pools or springs) associated with the yoni and stana of śakti These are the yoni kuṇḍas at the Bhimāsthāna near the Pañchanada (Punjab) and on the hill or mountain peak called udyat parvata as well as the standa kuṇḍa on the peak known as Gauriśikhara Of these the Bhīmā sthāna (i e the resort Bhimā an aspect of the mother goddess) is known to have been situated on the Karamar near Shahbazgarhi in the Peshawar district Pakistan where there was a svayambhū linga of Śiva [18]

The mother goddess is conceived as usually kind to her children (i e living beings in general but human beings in particular) but is sometimes angry with them and punishes them This is a human characteristic attributed to the goddess because the human mother is also generally kind and affectionate though on occasions she is annoyed or enraged and rebukes her children or even slaps or beats them particularly when they are young This has given rise to the conception of the benign and fierce aspects or forms of the goddess The *Kālikā Purāṇa* for example, speaks of the Pītha of the goddess Dikkaravāsini at the eastern end of Kāmarūpa (at modern sadiya according to some) on the Sitagangā river where the goddess had two forms viz (1) the fierce one called Tikṣṇakāntā or Ugratara otherwise called Ekajaṭā and (2) Lalitakāntā or Maṅgalachaṇḍikā also called Yoganidra [19]

One of the most popular of the various forms of the mother goddess worshipped now in the Bengal region is Syāmā or Daksina Kali made of clay and described as follows in the seventeenth century Tāntric encyclopaedia entitled *Tantrasāra* compiled by Kṛishnānanda Āgamavagiśa She has four hands and untied hair and holds a recently severed human head and a sword respectively in her lower and upper left hands while her upper and lower right hands exhibit the abhaya (freedom from fear) and varada (boon giving) poses She is naked and dark complexioned her girdle being made of hands cut off from corpses She stands on the chest of Śiva lying as a corpse [20]

The goddess Durgā is now generally worshipped in Bengal in a ten armed form of the Mahisāsuramardini type She is fashioned in clay as standing with her right foot on a lion and with different weapons in her hands She is overpowering the asura emerging from the neck of a slaughtered buffalo lying at her feet, with a scimitar in his right hand The head of the spear of the goddess is shown as piercing the demon s chest The goddess is flanked by her children, Sarasvati and Gaṇapati on the right side and Lakshmi and Kārttikeya on the left According to Bengali tradition Durga goes in the said form along with her children, to the home of her parents Himālaya and Menakā on the 6th of the bright fortnight of Āśvina and returns to her husband s abode on Mount Kailasa on the 10th of the fortnight In Bengal, Durgā is conceived as a village housewife just as Śiva is conceived as a poor villager [21] This reminds us of a local conception of Durgā in ancient India as a Kirāta woman of the Himālayas

The worship of the above goddess and the obscene Śavarotsava performed on Āsvina sudi 10 (the Vijayā Daśami day) associated with it were prevalent in Bengal even as early as the twelfth century AD , but the Mahisasuramardini seems then to have been worshipped singly without her children Durga is now worshipped in both spring and autumn though the autumnal worship is more popular The autumnal worship of Durga was prevalent in U P in the seventh century AD when robbers used to sacrifice a youngman before the goddess [12] Kumāri, not meaning the wife of the god Kumara (Kārttikeya) but the maiden aspect of the Mother goddess, is popular in Nepal where the kingdom is believed to belong to her [13]

References

(1) See J N Banerjea, *Paurānic and Tāntric Religion* Calcutta 1966

(2) Sircar, *Studies in the Religious Life of Ancient and Medieval India* pp 6 7

(3) J Marshall *Mohenjodaro and the Indus Civilization* Vol I pp 48ff, see also J N Banerjea *Development of Hindu Iconography* 2nd ed pp 183 ff

(4) See Monier Williams *Sans Eng Dict* s v *śakti* and *śākta* Apte *Pract Sans Eng Dict* and *Śabdakalpadruma* s v *śakti* also Sircar *The Śākta Pithas* pp 24ff 66ff It may be noted that Raudri (wife of the god Rudra), Maheśvari (wife of Maheśvara) and Sarvamangalā or the principal Mother goddess who is generally identified with Durgā and conceived as the wife of Śiva have been distinguished in the list of nine quoted above This difference is of course more or less theoretical The sixty four Yoginis found at places like Bheraghat in Madhya Pradesh and Ranipur Jhariyal in Orissa and mentioned in the Siyan inscription from West Bengal are also manifestations of the Mother goddess though they are often represented as her attendants The Siyan inscription speaks of the installation of the Bhairava with the sixty four Mothers around him See *Vangīya Sāhitya Parishat Patrikā* B S 1383 Nos 3 4 pp 8 and 17 The Buddhist sculptures of Bharhut (2nd century B C) offer us the earliest representation of the so called Gaja Lakshmi and another deity called Sirimā (Sanskrit *Srī Mā* or *Srīmatī*)

(5) *Kumārasambhava* I 26 and V 28 For other references see *Śabdakalpadruma* s v and Monier Williams *op cit* s v

(6) See *The Śākta Pithas*, pp 3 (note 1) 101 103 (note 2)

(7) *Studies in the Religious Life of Ancient and Medieval India* pp 102 ff

(8) *Ep Ind*, Vol XXIX pp 137 ff

(9) See Sircar *Studies in the Religious Life of Ancient and Medieval India* pp 95 96 cf *Ep Ind* Vol XVIII p 126 text line 1

(10) See *Stud Rel L Anc Med Ind*, p 96 (cf Apte *Pract Sans - Eng Dict* s v)

(11) For the two inscriptions see *ibid* p 97

(12) *Ep Ind* Vol XXXII pp 47 48 56

(13) *Stud Rel L Anc Med Ind* pp 94 95

(14) *Ibid*, pp 98, 101 02 The Mongolian association of Tārā is indicated by the name of Mahāchinatāra (B Bhattacharya *The Buddhist Iconography*, 1958, pp 189-90)
(15) *Stud Rel L Anc Med Ind*, pp 221 ff *Journ Anc Ind Hist*, Vol IV, pp
(16) Sircar *The Śākta Pīṭhas*, p 48 and note 1
(17) See *Ep Ind*, Vol XIV, pp 176 ff
(18) Sircar, *The Śākta Pīṭhas*, pp
(19) See Sircar, *Some Epics from Eastern India*
(20) See Sircar, *Dhyānamālā*, pp 82 83, *Journ Anc Ind Hist*, Vol VI, pp 267-68 For a tradition regarding the popularisation of the above form of the goddess see *The Śākta Pīṭhas*, p 74 note
(21) Sircar, *Studies in the Religious Life in Ancient and Medieval India*, p 229
(22) *Ibid* p 230
(23) *The Śākta Pīṭhas*, p 127

Visnu In Indian Culture

S C Ray

The earliest reference to Viṣṇu is to be found in the *Ṛgveda* where he is one of the manifestations of the Sun [1] The *Śatapatha Brāhmana* also considers him as a solar deity [2] In the Vedic literature frequent mention is made of his three strides (*tredhā nidadhe padam*) with which he reaches the heaven [3] According to one view the three steps refer to three periods of the Sun s course his rise in the morning, culmination in noon and setting in the afternoon A different interpretation is that the three strides are used to indicate that Viṣṇu stepped over the earth horizon and the sky a sense that is echoed in the *Taittiriya Brāhmana* [4] In the epic and Puranic literature we have the story of the dwarf god Viṣṇu (Vāmana *avatāra*), who with his first two steps occupied respectively the *dyusthāna* and *bhumandala* and sent king Bali to the nether regions by placing his third step on his head In the later Vedic literature Viṣṇu assumes greater eminence where he is represented as personification of sacrifice [5]

But this solar deity is not exactly that god whom the Vaisṇavas worship as their *iṣṭadevatā* and in the adoration of whom the concept of *bhakti* plays a vital role The word Vaiṣṇava no doubt owes its origin to Viṣṇu and stands for his votaries but this term does not appear to occur in early Indian texts The *Mahabhārata* in its latest portions contains this word where it is said that by listening to the Bhārata a Vaiṣṇava acquires that merit which is gained by listening to the eighteen Puranas [6] But the date of this portion of the epic is not known for certain and scholars usually attribute a late date to this part of the work The *Pādmatantra* of the *Pāñcarātra Samhitā*, an early text while enumerating the sects adhering to the cult of *bhakti* refers to Bhagavatas Satvakas, Ekantikas Pañcaratrikas etc but does not mention the Vaisnavas [7] The term Bhāgavata occurs in an inscription of the 2nd century B C which states that a Yavana named Heliodorus who was a devotee of Devadeva Vasudeva belonged to this sect and in honour of the latter raised a *garuḍa* pillar [8] Satvakas stand for the Vṛṣṇi clan who were devotees of Vāsudeva Kṛṣna Ekāntikas also stand for the followers of Vāsudeva Regarding the exact meaning of the word Pañcarātra there are divergent views But it appears that even before the period of the Guptas it was a synonym for Ekantikas The earliest reference to the epithet *parama vaiṣnava* occurs in some of the coins of the Traikuṭakas assignable to the fifth century A D [9] But even during this period, the name does not appear to have been a popular one and the Guptas call themselves Bhagavata and not Vaiṣṇava The Vedic Viṣṇu thus did not enjoy the position of being the central figure of this *bhakti* religion

The Nārāpanīya section of the Śantiparva tends to show that the principal deity of the *bhakti* cult referred to in that work was Nārayaṇa or Hari It has also been hinted that these names stood for Vāsudeva Kṛṣṇa of the Satvata clan But this identification took place at a comparatively late period and we have various accounts of Nārayaṇa in the *Mahābhārata* He is one of the two ancient sages called Nara and Narāyaṇa who assisted Indra in his battle against the Asuras [10] Again Nārāyaṇa is the son of Dharma From his austerities was born the *ṛsi* Nara who was equal to Nārāyaṇa himself Nara is identified with Arjuna and Narāyaṇa with Kṛṣṇa-Vasudeva [11] It is further said that the eternal Nārayaṇa, the soul of the universe took birth as the son of Dharma in fourfold form, Nara, Narāyaṇa, Hari and Kṛsna [12] In certain passages Narayaṇa is the name of a god usually identified with Kṛṣna and not associated with Nara The god Nārāyaṇa carried away the *amṛta* from the Asuras and made Garuḍa his vehicle and emblem [13] In the episode of the Śvetadvipa Nārāyaṇa is the name of the strange god of the White Islanders, a god of dazzling effulgence who could be beheld only by those persons that in course of long ages succeed in devoting themselves wholly and solely to him [14] According to some scholars the anecdote refers to the influence of Christianity upon Vaiṣnavism But this view is based on very slender grounds and is not convincing [15]

The tenth Prapāṭhaka of the *Taittirīya Āranyaka* refers to a formula which runs as *Nārāyanāya vidmahe Vāsudevāya dhimahi tan = no Visnuh pracodayāt* meaning thereby Narāyaṇa, Viṣnu and Vasudeva as one and the same deity But the date of the above noted passage is not known which is usually considered to be a comparatively late com position In the *Śatapatha Brāhmana* where the name of Nārāyaṇa occurs he is in no way identified with Visṇu or any of the Ādityas [16] In the thirteenth book he is mentioned having performed pañcarātra *satra* (sacrifice continued for five days) [17] Some scholars find in Pañcarātra applied to Bhāgavata or one of its important sects reference to this *satra* of Nārāyana

In the Puruṣasūkta of the *Ṛgveda* [18] Nārayana is a sage as well as a deity who pervades the whole universe and at the same time remains beyond it In another place this all pervading Puruṣa Nārayaṇa is conceived as Viśvakarmā who even when remaining beyond the limits of the sky and the earth, beyond all *devatās* and *bhūtas* rested as the primeval being in the midst of ocean [19] The idea contained here probably influenced the conception of Viṣnu Anantaśayin at a later period [20] According to some scholars the word Narayaṇa means the resting place or goal of Nara or a collection of Naras It is further suggested that this god has a cosmic character and is not a historical or a mythological figure [21] It will be however more reasonable to accept Nārayaṇa as a human leader of distinct identity around whose personality various legends and ideas grew up Later on he got mixed up with the hero of the Vṛṣni clan He also assumed identification with Viṣṇu who had been primarily a solar deity, either due to his or his family s personal leanings to Sun worship or due to his later association with the Bhagavata religion which according to some authorities was connected in some way or other with the Sun [22]

The name Vāsudeva does not occur in the Rgvedic sūktas and in the Vedic literatures which immediately follow But there are references of several Kṛṣṇas In one

portion of the *Ṛgveda* he is the father of one Viśvakāya,[23] in another he is a sage dwelling around the river Aṁśumatī[24] The *Kauṣītakī Brāhmaṇa* refers to a Kṛṣṇa of Āngirasa *gotra*[25] and the *Aitareya Āraṇyaka* speaks of two Kṛṣṇas, both belonging to Harita *gotra* None of them can be identified with Vāsudeva Kṛṣṇa of the epic literature It is however possible that some of the characteristics of these sages were later on attributed to Vasudeva Kṛṣṇa In the *Chāndogya Upaniṣad* mention has been made of a Kṛṣṇa who was son of Devakī and disciple of Ghora Āṅgirasa[26] Since the epic literatures too refer to Vāsudeva Kṛṣṇa as son of Devakī and disciple of the sage Āngirasa Ghora it will be reasonable to infer that Kṛṣṇa of the Upaniṣads was identical with Kṛṣṇa of the Mahābharata[27]

From the discussions recorded above it appears that a community of devotees which had been worshipping Vasudeva Kṛṣṇa transformed their faith by bringing within its fold the concept of Vedic Viṣṇu on the one hand and the cosmic god Narayaṇa on the other hand To these elements, which taken together formed a creed of *bhakti* originally known as Bhagavata and later as Vaiṣṇavism, was added another idea that of Gopāla Kṛṣṇa whose exploits are recorded in the Khila Harivaṁśa and *Purāṇas*[28] Kṛṣṇa of the *Mahābhārata* no doubt appears distinct from the cowherd god Gopala—Kṛṣṇa Nevertheless many ideas centering round the latter did penetrate into Vaiṣṇavism and profoundly influenced it. When and how the different elements converged and took the form of a singular faith is not known for certain But there is no doubt that this process of amalgamation started long before the advent of the Christ and took final shape even before the Christian era commenced

It has been seen above that the Bhāgavata religion was the core of Vaiṣṇavism The earliest reference to devotion and worship to a personal god, out of which this cult grew up occurs in the *Aṣṭādhyāyī* of Paṇini (c 5th century B C) which speaks about the devotees of Vāsudeva[29] Several passages in the works of Megasthenes, Quintus Curtius and Strabo indicate that Heracles was held in special esteem by the Indian tribe Śourasenleei who possessed two large cities of Methora and Cleisobora[30] Heracles is none other than Vasudeva while the Sourasenois stand for the Satvatas[31] The two cities of the Sourasenoi are no doubt Mathura and Kṛṣṇapura closely associated with Kṛsna stories The *Garuḍa* pillar inscription of Besnagar about which mention has already been made proves the existence of the cult of Vasudeva in the 2nd century B C Some fragmentary epigraphs hailing from the same region suggest that there were temples where the object of worship was evidently Vasudeva Several votive columns with Garuḍa and other symbols which were found in the same area may further testify to the presence of worship of Vāsudeva[32] That temples of Kṛṣṇa and Balarama existed as early as 2nd century B C is also evident from Pātañjali[33] A very interesting supporting evidence about the existence of the divinities of Vasudeva and Saṁkarṣana is furnished by a coin type of Agathocles (c 183—165 B C) which depicts the two gods on the obverse and the reverse side of the coin Kṛṣṇa holding a *cakra* and a pear shaped vase and Saṁkarṣana the plough and a club[34]

The Ghosundi inscription of the 1st century B C which refers to the construction of a stone enclosure for Vasudeva and Saṁkarsaṇa probably styled as Narayaṇa

vāṭaka,[35] the Pabhosa inscription of about the same date which speaks of Bhāgavata [36] the Nanaghat inscription of Nāganikā (c 1st century B C) which pays homage to Saṁkarṣana and Vāsudeva[37] and a Mathura stone inscription of the time of Śoḍāsa (1st cent A D) which mentions a *devakula* at Mahāsthāna of Bhagavat Vāsudeva[38] amply indicate the rapid growth and expansion of Bhāgavatism between 2nd century B C and 1st century A D Representation of Viṣṇu Vāsudeva can be seen on the coins of the Pañcāla king Viṣṇumitra (c 1st century B C) [39] According to some scholars the deity is represented on a coin of Huviṣka (2nd cent A D) with the legend Oosna [40]

Vāsudeva the central figure of Bhāgavatism appears to have been a human being and a leader of the Vṛṣṇi clan who lived in the Mathura region Possibly for the significant services that he rendered to the community, he received special adoration and was ultimately deified as a god But Vāsudeva was not the only hero of the tribe It has been seen above that Saṁkarṣaṇa, another celebrated personality too was highly honoured and respected The Morawell inscription of the time of Śoḍasa records the construction of a stone temple by a lady named Tosa where images of *pañcaviras* (five heroes) belonging to the Vṛṣṇi clan were installed [41] Read with a passage of the *Vāyupurāna* it becomes clear that these five heroes were Saṁkaraṣana Vasudeva Pradyumna Aniruddha and Samba [42] From the *Vāyupurāna* it becomes further evident that these heroes were originally of *manuṣyaprakṛti* i e human beings, but afterwards attained godhood For some reasons, not exactly known, Samba lost his exalted position but others continued to receive the obeisance of their followers It is note worthy that these heroes are not only said to have belonged to the same clan of the Vṛṣnis, but were also, according to the Purāṇas related to each other Saṁkarsaṇa is the elder brother of Vāsudeva, Pradyumna is the son of Vāsudeva by his wife Rukmiṇī Samba is another son by his wife Jāmbavati and Aniruddha is the son of Pradyumna Vāsudeva however was the pivotal figure and most important of all According to the Pāñcarātra texts which are assignable to the Gupta and post Gupta periods, Vāsudeva was the one great god *(para)* and other heroes typified his different aspects Thus while Vasudeva signifies the six qualities of *jñāna bala Vīrya aiśvarya śakti* and *tejas*, Saṁkarṣaṇa stands for *jñāna* and *bala* Pradyumna for *aiśvarya* and *vīrya* and Aniruddha for *śakti* and *tejas* The *vira* concept thus was transformed into *vyuha* or emanated concept which became one of the important tenets of Vaiṣṇavism

When this transformation took place in the realm of Vaiṣṇava philosophy is difficult to determine The fact that *vyuhavāda* is not mentioned in the *Bhagavadgitā* is significant inspite of the fact that there are some early sculptures assignable possibly to the 2nd century B C where the four Vṛṣṇi heroes are plastically represented In one of these hailing from Mathura, the central figure is crowned Vāsudeva, and other forms project from his body [43] The Narāyaniya section of the Śāntiparva also contains hints about the *vyuha* form in connection with the cosmic god Nārāyana[44] but as pointed out earlier this portion of the *Mahābhārata* might have been composed at a comparatively later period

According to Pañcarātra the devotees worship their lord Śrī Bhagavan, in five *rupas* (forms)—*para vyuha vibhava, antaryāmin* and *arcā* The *para* form is Vāsudeva,

the primeval cause of the manifested world The *vyūha* is explained above In the *vibhava* he appears as *avatāra* (descent, incarnation) The idea of *avatāra* has been expanded in the *Bhagavadgītā* with exemplary precision, clarity and beauty Addressing Arjuna Kṛṣna says that though both of them have passed through many births, He remembers them all, but the former does not remember Though birthless and deathless and the Lord of all, He manifests himself through His own *Yogamāyā* (divine potency), keeping His *Prakṛti* (Nature) under control Wherever, righteousness is on the decline, and unrighteousness is in the ascendant, He bodies Himself forth For the protection of the virtuous, for the extirpation of the evil doers and for establishing *Dharma* (righteousness) on a firm footing, He is born from age to age [45] Gradually, the idea of giving this conception into form and multiplying the number of such incarnations came up Some of the anecdotes contained in the later Vedic literature were utilised to give shape to these ideas The *antaryāmin* form can be traced in the *Bṛhad Āraṇyaka Upaniṣad* The idea is also explained in a nutshell in the *Bhagavadgītā* where Śrī Bhagavān declares that He is the Universal self seated in the heart of all beings [46] In another passage he informs Arjuna that Īśvara (God) abides in the heart of all creatures, causing them to revolve according to their *karma* by His illusive power seated as those beings are in the vehicle of the body [47] In *arcā* form he is an idol, *Śrīvigraha* fit to be worshipped

Literary, epigraphic and numismatic evidences as well as extant artistic remains clearly indicate that in the Gupta and post Gupta periods there was remarkable flourishment and expansion of Vaiṣṇavism Some of the Gupta emperors were worshippers of Vāsudeva Viṣṇu and described themselves as *paramabhāgavata* Bhagavan Viṣṇu has actually been represented in some of the coins of this period as *Cakravikrama* [48] The Viṣṇuite inscriptions of the Gupta period are spread over a vast expanse of the country and amply bear the evidence of the popularity of the cult The Susunia Rock inscription from Dist Bankura, West Bengal (c 4th cent A D) records the evidence of the worship of Visnu as Cakrasvāmin [49] Another inscription of King Candra (c 4th cent A.D) from Meharauli, near Delhi mentions that a pillar was raised in honour of Viṣṇu at Viṣṇupāda hill [50] The Vakaṭaka and some of the Kadamba and Pallava grants of this period start with the expression *jitam Bhagavatā* The Baigram copper plate inscriptions (5th cent A D) hailing from the district of Bogura Bangladesh, speak of the worship of god Govindasvāmin a form of Viṣnu [51] The Mandasor Stone inscription (5th cent A D) starts with invocation to thousand headed puruṣa who is none other than Viṣṇu Nārāyana [52] The Bhitari Pillar inscription of the time of Skandagupta[53] refers to the installation of an image of Śārṅgin Viṣṇu The Barabar Hill cave inscription of Anantavarman and the Khoh Copper Platers of Jayanatha Śarvanātha and Saṁkṣobha assignable to 5th 6th century A D are Vaiṣnava in character [54] A Valabhi inscription of the 8th century A D refers to Muradvit Viṣṇu [55] A number of terracotta seals recovered from such sites as Basarh Bhita Ahicchatra Rajghat Paharpur etc belonging to this period depict in relief Viṣṇu his emblems or legends referring to Viṣnu [56] Among the architectural and artistic remains of this period particular mention may be made of the Rock cut cave of Udaygiri Dt. Vidisha of the temples and sculptures found at

Deogarh, Badami, Mamallapuram, Paharpur, Mathura Sarnath and Ellora Viṣṇu has been represented in these artistic works in various forms Various mythological stories which grew around his personality also find a distinct place in the plastic art

To this period may be attributed a number of Vaisnava works, Purānas and critical texts on Bhāgavata and Pañcaratra Some of the works like *Jayākhya Saṁhitā*, *Sātvata Samhitā* etc were either composed or took final shape Texts like *Ahirbudhnya Saṁhitā Pādma Tantra* or *Nāradīya Pāñcarātra* critically discuss various Vaisnavite ideas and their interaction on *vyuha* and *avatāravādas* It is to this period that one witnesses ths merger of the goddess Śrī or Lakṣmī with the cult of Visnu The Purāṇas as well as some of the epigraphs mention her as Viṣṇu s wife The *Sāmkhya* doctrine of *Purusa* and *Prakṛti* possibly influenced this conception

Something now should be stated about the icons of Vāsudeva Viṣṇu Nārayana The earliest representations of Vāsudeva along with Samkarsaṇa appear on the coins of Agathocles as referred to above A fourfold stone image hailing from Bhita and now in the Lucknow State Museum stylistically assignable to the 1st cent B C may be an early representation of the emanatory forms of Vasudeva [57] Not much later in date may be the Visnu of Mathura where Vāsudeva is represented as a crowned god with other emanations projecting from his body as briefly noted above Another early representation of Vāsudeva comes from Devangarh Gaya, where he appears in conjunction with Balarāma and Ekānaṁśā Now housed in the Patna Museum the sculpture appears to be a product of the Kusāṇa period [58] References to representations of Viṣnu in the coins of the early centuries of the Christian era have already been made above Some of the very early representations of Viṣnu are to be noted in the Udaygiri caves of Vidisha which include his four handed standing image holding *śankha cakra gadā* and *padma* and his *anantaśāyin* form A very large number of Visṇu images ranging from 4th to 12th centuries are spread all over the country Some of these are rock cut, others are in stone in round or carved on walls, located in various temples and other religious establishments Bronze had been extensively used in a comparatively later period Paintings of a still later date bristle with the depictions of Visṇu and particularly with the story of Kṛṣna and his *līlās* Some of the best specimens of such sculptures and paintings can be seen in the leading museums of India and abroad A few of these are illustrated in plates I to XII appended to this text

Various texts like the *Visnudharmottara*, the *Hayaśirṣa Pāñcarātra* the *Agnipurāna Vaikhānasāgama* etc written during the above period present elaborate descriptions of Visṇu images The images which are said to be *dhruva vera* are classified into four sections *yoga bhoga, vīra* and *abhicārika* These again are subdivided as *sthānaka* (standing), *āsīna* (seated) and *śayana* (recumbent) The *sthānakas* are found in largest numbers The *śayana* showing Visnu reclining on *Śesanāga* is a very popular form in South India

The manner in which *vyūha* forms were represented require to be particularly mentioned The four *vyuhas* which existed in the beginning were multiplied into twenty four numbers in later ages To represent the four original *vyuha* forms the god holding the usual four *āyudhas* of *śankha* etc came to be depicted with four heads, having the

human face at the centre, lion face at the right, boar face at left and demon face at the back While the human face stands for Vāsudeva, the lion stands for Saṁkarṣaṇa the boar for Pradyumna and the demon for Aniruddha These forms were very popular in Kashmir and other adjoining Himalayan territories Of the twentyfour varieties of the *vyuha* the differences are to be recognised by the different arrangements of the usual four *āyudhas* in the hands of the deity None of these images however can be placed before the post Gupta period

The *avatāra* forms of Vasudeva Visnu are represented in numerous specimens The number of *avatāras* vary according to different texts but a popular view which was widely accepted in the Gupta and post Gupta period brought the number into ten only, though there was lack of unanimity regarding the inclusion of certain later *avatāras* According to the *Gitagovinda* of Jayadeva (c A D 1200) they were Fish Tortoise Boar Man lion Dwarf, Rama Bhārgava, Rāma Dāśarathi, Rāma Haladhara Buddha and Kalki The fact that Buddha too came under the orbit of *avatāravāda* shows the comprehensive nature of the *bhakti* cult One of the earliest representations of the *avatāras* can be found In the Udaygiri caves, Vidisha where the Varaha Nṛsiṁha and Vāmana are depicted The Daśavatāra temple of Deogarh also belonging to the Gupta period represents the unique figure of Nara Narāyana, who was included within a larger list of *avatāras* Other important sites which contain plastic representations of various Viṣnuite incarnations include Garhwa near Allahabad, Badami and Mahabalipuram in South India Various events centering round the life of Kṛsna are also presented in sculptures which can be described as *Kṛṣṇāyana* reliefs Some of the notable depictions hail from Mandor dist Jodhpur Paharpur Dt Rajshahi Bangladesh and Bishnupur, Dt Bankura, West Bengal

A brief account of the history and development of the Vaiṣnavism has been given above mainly on the basis of North Indian sources But Vaisnavism flourished in South India as well and that too from a very early period It has already been noted that the Nanaghat inscription of Naganikā refers to the worship of Kṛṣna and Balarama Another inscription of Gautamiputra Śri Yajña Śatakarni which was found in the Chinna village indicates that the faith flourished tn the Krishna district in the second century A D The Calukya king Mangaleśa who lived in the sixth century A D was a *parama bhāgavata* and the bas reliefs of this period at Badami depict Kṛṣna and other deities of the Viṣṇuite pantheon Samudragupta during his conquests of South India met a king named Viṣnugopa of Kāñci The Silappadi Kāram and several other early Tamil literatures also record the popularity of the worship of Balarama and Kṛṣna

There are reasons to believe that some of the early Pañcarātra texts were written in South India It is almost certain that the *Śrimad Bhāgavata* one of the most important Vaiṣnavite texts was composed in the South as evident from some of the verses contained in the work itself [69] This Purāna amply testifies to the popularity of the worship of Narayana in the Draviḍa country

The early devotees and preachers of the Vaisnava faith in South India were the Ālvārs who composed large number of devotional songs in praise of Narayana Kṛṣna, his early *avatāras* particularly Trivikrama and Rāma They were aware of the

principal Purāṇas and worshipped images in the ancient temples of the South The Vaiṣṇava tradition records the names of twelve Ālvārs, "those who are immersed in devotion to or love of God The dates of Ālvārs are not known for certain The period ranging from 4205 2706 B C., traditionally assigned to the early Ālvārs does not stand scurtiny Since the last of these lived in or around the 8th century A.D , the earlier ones might have lived in the early centuries of the Christian era They came from both sexes One of the female saints regarded herself as a *gopī* and her songs are full of devotional ecstasy The Ālvārs composed more than four thousand lyrics which were collected together by Nāthamuni The songs had a unique emotional appeal which helped in popularising Vaiṣnavism among the people of the South [60]

The Ālvārs were followed by the Ācāryas who represented the intellectual side of the Tamilian Vaiṣṇavism The earliest of them Nāthamuni has been referred to above He lived in the town of Śrirangam He was the author of a book named *Nyāyatatva* which was written from the point of *Viśiṣṭādvaita* school But the real founder of this school was Yāmunācārya who wrote a number of books named *Siddhitraya Āgamaprāmāṇya Gītārthasaṁgraha* etc

The greatest of the Vaiṣṇava Ācāryas was Rāmānuja, who lived in the 11th century A D He refuted the doctrine of *advaitavāda* preached by Śaṁkara and propounded qualified monism, which believed in *cit*, *acit* and *Iśvara* (individual soul insensate world and Supreme soul) He was eager to spread the doctrine of *bhakti*, and to propogate his ideas travelled throughout India After the death of Rāmānuja the Vaiṣṇavas gradually divided themselves into two sects Though both believed in the principle of *śaraṇāgati* the Vaḍakalai placed faith in the Vedas and the *Gītā* and considered that following the texts contained therein by performing *karma* one could reach *mokṣa* The other one Tenkalai believed in *Prabandhakas*, also called Tamil Vedas and considered that self effort was unnecessary for self realisation The difference in the attitude of their approach to God has been very lucidly explained by an allegory According to Vaḍakalai a devotee is comparable to a monkey babe who clings to the mother monkey When the latter springs from one tree to the other the babe does not fall, because he closely grasps the mother A devotee has to hold the Īśvara in the same manner if he is to attain the *mokṣa* The Tenkalais are of the opinion that a devotee should be like a kitten, who does not make any effort to hold the mother and remains aloof, nevertheless depending entirely upon her The mother cat takes the kitten wherever necessary by grabbing the latter with her mouth A devotee should thus surrender himself completely to the God to attain *mukti*, and the latter of His own accord, would take entire charge of the former to free him from worldly bondage These two main sects were further divided into many by the 14th century A D During this long period when the Ālvārs and the Ācāryas were emphasising upon the literary aspects a large number of temples and sculptures sprang up all over the South A very popular form of Viṣṇu worshipped and adored was his *anantaśāyin* form, known as Ranganāthasvāmi Unlike North India the South was free from many extraneous cultures and racial influences as a result of which Vaiṣṇavism developed and flourished there in a more orderly manner

Among the Ācāryas who followed Rāmānuja, Rāmānanda occupies a place of distinction He did not believe in casteism and preached his doctrine among the so called low caste people He spent a considerable part of his life at Varanasi He was the founder of the Ramaite sect which considered Rāma as *iṣṭadevatā*

While the founders of Śrī Vaiṣṇava sect wanted to refute the arguments of Śaṁkara by their *viśiṣṭādvaita* theory, Madhva or Ānandatīrtha and his disciples attempted to demolish the *advaitavāda* by pure *dvaitavāda* Madhva was born in the South Kanara district and lived in the thirteenth century A D He considered God as wholly different from *jīva* and *jagat* and believed that the relation between God and his devotee was like that between master and his servant By remaining devoted to God and worshipping Him a *jīva* can become like God

Among the luminaries in the field of spreading Vaiṣṇavism in Northern India Nimbārka occupies a very important place He appears to have been born shortly after the death of Rāmānuja Though hailing from the South, he lived mostly in Vṛndāvan and spread his doctrine in that region Founder of a school supporting *bhakti* he summarised his preachings in his book entitled *Siddhāntaratna* which is known as *dvaitādvaita* He felt that God, the soul and the world were identical yet distinct He thus supports monism and pluralism at the same time He accepted the doctrine of Kṛṣṇa and Rādhā According to him Rādhā was not only the mistress of Kṛṣṇa but his eternal consort who lived with him in *goloka* (Superior heaven)

The early part of the 16th century witnessed two great exponents of Vaiṣṇavism One of these, Vallabhācārya, originally hailing from the South later migrated to Northern India and spent his life mostly in or around Varanasi, Mathura and Vṛndavan He was, though not the founder the most distinguished propogator of the Rudra school which believed in the *śuddhādvaitavāda* In due course the community adhering to the faith of Vallabhācārya developed the theory of *puṣṭimārga* or the path of divine grace According to this school Kṛsna is the highest Brahman and joy The followers of this sect believed that the attainment of liberation, could be had by following a path of wellbeing or comfort and a *jīva* should not therefore deprive himself of the pleasures of life [61]

Another celebrated exponent was Śrī Caitanya His earlier name, before he became a *sanyāsi* was Viśvambhara He was born in the end of the 16th century at Nabadwip in West Bengal Vaiṣṇavism was already flourishing in Bengal but he gave it a new character full of vigour, which came to be known as *acintyabhedābhedavāda* and in which there was a compromise between Vedantic *advaitavāda* and devotional *dvaitavāda* He laid emphasis on the sincere and passionate love for God as the only way for reaching *mokṣa* (salvation) And this God was Kṛṣṇa who was Bhagavata himself Like Nimbārka Caitanya s preachings were centered round Rādhāvāda and laid stress upon the Rasapañcādhyaya section of the Bhāgavata The influence of Caitanya s Vaiṣṇavism was immense which brought under this cult a very large number of persons belonging to different sections of the community He preached his doctrine throughout India including the North and the South but the impact was greatest on the population of Orissa Bengal and Assam where it was accepted with great enthusiasm [62]

Vaisnavism played a significant role in moulding and shaping Indian life through ages It was a great cementing factor which binded a variety of cultural, religious and social extremes and brought within its fold various local beliefs deities, habits and customs At the same time, it did not ignore the thoughts and traditions of the higher life the subtlest speculations in the realm of religion and philosophy as expressed in the Vedas, Upaniṣads, epics, and other subsidiary Sanskrit works When there had been differences in the society, due either to internal imbalance or external aggression it exerted its influence to maintain the unity of the Hindu social order The idea of *bhakti* and *prasāda* (loving faith and divine grace) the essential element of the faith, no doubt was responsible for coalescing the different trends and ultimately transforming a religion into a way of life

Vaisnavism influenced the Indian life consciously as well as unconsciously for ages The penetration had been deep and far reaching It is not possible to measure accurately the effects on various facets of life It is however clear that the vitality of this religion even stirred the minds of foreigners as early as 2nd century B C and made a positive impact on the thoughts manners and customs of a large section of the population, as evinced in the epics and the Purāṇas It gave the country the *Śrimadbhagavad gitā*, the devotional songs of the Ālvars the Vaiṣṇava *padāvalis* of eastern India and the *Rāmacaritamānasa* of Tulasi Das The cult inspired artistic activities in the field of *architecture, sculpture and painting on a grand scale the results of which can be seen in* the vast number and varied types of Vaiṣṇavite artistic remains spread all over the country Some of the sculptures like the Varaha of Udayagiri the Anantaśayin of Deogarh temple the Silver standing Viṣṇu from Bengal now in Indian Museum or the Rajasthani and Pahari paintings which were greatly influenced by Kṛsna traditions can be grouped among the finest artistic products of all times In terms of human beings it produced Rāmanuja Caitanya and Tukārama

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Abbreviations

1 Arch Surv Ind, A R —Archaeological Survey of India, Annual Report
2 Ep Ind —Epigraphia Indica
3 Corp Ins Ind —Corpus Inscription Indicarium

श्रीगुरु-तत्त्व

प्रो० कल्याणमल लोढा

भारतीय अध्यात्म परम्परा मे पाँच तत्त्व अनन्य हैं श्री प्रणव तत्त्व, श्रीगायत्री तत्त्व, श्रीगुरु तत्त्व श्री शक्ति तत्त्व व श्री मत्र तत्त्व। प्रस्तुत निबन्ध म श्रीगुरु तत्त्व का ही विवेचन किया गया है जिसका मुख्य आधार योगशास्त्र व तत्र-साधना है।

भारतीय सस्कृति, दशन, अध्यात्म धम और साधना परम्परा म गुरु का अन्यतम महत्त्व है। जितना नाम और रूप माहात्म्य गुरु को और जितना श्रेयस गुरुतत्त्व को इस देश ने दिया, उतना शायद ही किसी अन्य ने दिया हो। इस देश मे जनमे पनपे सभी धर्मों और दशनो ने गुरु को सर्वोच्च पद पर प्रतिष्ठित किया और गुरु तत्त्व को ही सर्वोत्तम तत्त्व गिना। हिन्दू, जैन, बौद्ध, सिक्ख आदि सभी धम सम्प्रदायों में गुरु तत्त्व सवथा और सवदा शोपस्थ रहा है। वस्तुत गुरु तत्त्व की पूण और सम्यक् मीमासा के लिए एक वृहत ग्रन्थ की आवश्यकता है, जिसमे उसके सभी रूपो और पक्षा का विस्तारपूवक विवेचन हो सके। भारतीय सस्कृति, साहित्य और साधना की यह अनन्य विशेषता है कि सभी चिन्तक, दार्शनिक, कवि कलाकार और साधक सब पूव गुरु प्रणति, वदना और स्तवन से ही अपना पथ निर्धारित करते हैं। इसी कारण गुरु-स्तवन, स्तोत्र, प्राथना, स्मरण आदि भारतीय वाङ्मय की अतुल सम्पत्ति है। श्रीभगवत्पाद शकराचाय का श्रीगुर्वाष्टक स्तोत्रम् तो अत्यन्त प्रसिद्ध है —

न भोगे न योगे नवा वाजिराजो न कातामुखे न वित्तेषु चित्तम्
गुरोरङ्घ्रि पद्मे मनश्चेन लग्न तत किम्, तत किम् तत किम् तत किम्

भारतीय साधना और अध्यात्म-परम्परा मे भगवत्तत्त्व की प्राप्ति के लिए, या जीव और ब्रह्म के ऐक्य बोध के लिए, गुरु ही एक मात्र साधन है। अत उसकी सर्वोच्चता और अनिवायता स्वत सिद्ध है। यही कारण है कि पुराणो, ब्राह्मण ग्रन्थो, उपनिषदो दशन शास्त्रो और तन्त्रागमो मे गुरु तत्त्व को सर्वोपरि स्थान दिया गया है और उसे ब्रह्मा विष्णु एव शिव का साक्षात स्वरूप कहा है— गुरु साक्षादादिनारायण पुरुष' (महानारायणोपनिषद्) [1] तत्र और योग शास्त्र मे तो गुरु के बिना अध्यात्म और साधनाराज्य मे प्रवेश ही नही किया जा सकता। साधना प्रणाली इष्ट प्राप्ति और योग सिद्धि के लिए गुरु ही सव सामर्थ्य वान् सिद्ध पुरुष है। यहाँ यह स्मरण रखना चाहिए कि वैदिक युग से मध्य और आधुनिक युग तक श्रीगुरु भाव और श्रीगुरु तत्त्व का जो विकास हुआ है, वह भी अपने मे हमारी सास्कृतिक और आध्यात्मिक परम्परा का एक विशिष्ट और महत्त्वपूण अग है। प्राचीन युग में गुरु का अथ और प्रयोजन आज के सामान्य अथ और प्रयोजन से सवथा भिन्न था। वह शिक्षादाता से अधिक जीवनदाता और मोक्ष प्रदाता था। वस्तुत गुरु अनेकाथ-बोधक शब्द है जो सज्ञा और विशेषण दोनो रूपो म, प्रयुक्त होता है। इस एक शब्द से भारतीय विद्या धम, दशन और अध्यात्म परम्परा का सवग्राही चित्र सामने आता है यही कारण है कि कोष-ग्रन्थो मे

इसके अनेक और व्यापक अथ एव पर्याय दिए गए हैं। [2] व्यक्ति, समाज और राष्ट्र, तीनो के सव क्षत्रीय विकास और उत्थान की आधार-शिला ही गुरु था। गुरु का चरित्र व उसका अनुकरणीय आदश जीवन का एक ऐसा आलोक स्तम्भ था, जो सभी का पथ प्रशस्त करता हुआ नि श्रेयस की प्राप्ति का स्वत प्रमाण बनता था। वैदिक मत्रो से ही गुरु और गुरुकुल विकसित हुए। सूत्र-युग मे उसका एकाकी व्यक्तित्व भी मान्य होने लगा। ज्ञान परम्परा और विद्या राशि को अक्षुण्ण रखना ही गुरु का लक्ष्य था। परवर्ती काल मे तो अनेक गुरुकुल बने, जिनका भारतीय सस्कृति की चतुर्दिक समृद्धि मे महत्वपूण योगदान रहा। आगे चलकर इस परम्परा का ही विकसित रूप तक्षशिला, नालन्दा, विक्रमशिला, वलभी आदि विश्वविद्यालयो म हुआ। शिष्य के सस्कारो को सम्पन्न करना ही गुरु का कत्तव्य था। इसीसे उसे वेदादि शास्त्र' का पढ़ाने वाला कहा गया। मनु ने तो वेदादि के ज्ञाता और अध्यापक को ही आचाय गिना। [3]

गुरुतत्त्व का विकास

विभिन्न धमशास्त्रो म आचाय गुरु और उपाध्याय के सबध में भिन्न भिन्न मत दिए गए हैं। मनु ने आचाय को उपाध्याय से भिन्न गिना है—'गुरु वह है, जो सस्कार करता है।' याज्ञवल्क्य ने भी आचाय के सम्बन्ध में यही मत दिया है (याज्ञवल्क्य स्मृति, II-५६-१) विष्णुधमसूत्र मे माता, पिता और आचाय तीनों को समान रूप से एक कोटि म रखा है—पर मनु गुरु को पिता से भी ऊँचा स्थान देते हैं, क्योकि वह ब्रह्म जन्म देने वाला है—'ब्रह्म जन्म हि विप्रस्य'। गौतम का भी यही मत है। देवल की सम्मति में गुरुणापि सर्वेषां पूज्या पच विशेषत' विशेष रूप से पूजे जाने वाले ये पाँच है—माता, पिता, गुरु, अग्रज और पति। अनेक स्थानो पर पिता के भी आचाय होने का उल्लेख है। बृहदारण्यक उपनिषद के अनुसार श्वेतकेतु को उसके पिता आरुणि ने ही घर पर पढ़ाया था पर महाभारत म घर पर पढने वाले की निन्दा की गयी है (अनुशासन पव)। लेकिन सभी गुरु को 'देवमिवाचायमुपासीत' (आपस्तम्ब धम सूत्र १२-६-१३) मानने के पक्ष मे हैं। प्राचीन धमशास्त्रो मे विद्याध्ययन, विद्या-पद्धति, गुरु, कत्तव्य और शिष्याचरण का भी विशद विवेचन किया गया है। गुरु प्राय स्थिरवासी थे पर कोई-कोई देश विदेश म घूम घूम कर भी विद्या दान करते थे। बालाकी गार्ग्य मत्स्य, कुरु, पाचाल आदि देशो म गए। विभिन्न धम सूत्रो म गुरु तत्त्व और आचायत्व की भूमिका का व्यापक विवेचन किया गया है, जो एक ओर हमारी शिक्षा पद्धति को व्याख्यायित करता है, तो दूसरी ओर हमारी परिपक्व सामाजिक परम्परा और जातीय चेतना का उद्घाटन भी।

अध्यात्म और गुरुतत्त्व

अब हम इस गुरु-तत्त्व को दूसरी दृष्टि से रूपायित और विवेचित करें। भारतीय सस्कृति अध्यात्म और धम प्राण सस्कृति रही है। व्यक्ति जीवन और चेतना के मध्य समष्टि जीवन और चेतना का सधान ही इसका परम लक्ष्य रहा है। कम और पुनजन्म मे अटूट और अव्याहत विश्वास इसकी विशिष्टता है—अपूणता मे पूणता की प्राप्ति ही उसका उद्देश्य है। इसीलिए परवर्ती काल म गुरु को भगवान का ही समवर्ती स्वीकार किया गया। [4]

इस सामान्य परिचय से ही गुरुतत्त्व का पूण महत्त्व और वैशिष्ट्य नही समझा जा सकता। वस्तुत गुरुतत्त्व हमारी साधना राज्य की भी अतुल सम्पत्ति है, जिसके बिना न तो उसके माग का ज्ञान ही हो सकता है और न उसकी प्राप्ति ही। वही उसका प्रवेश द्वार है और गुरु ही उसके रक्षक। ऋग्वेद—२ २३-१५ म देवगुरु बृहस्पति के लिए ऋचा है—

बृहस्पते अति यदर्यो अर्हाद् द्युमद्विभाति क्रतुमज्जनेषु
यद्दीदयच्छवस ऋतप्रजात तदस्मासु द्रविण धेहि चित्रम

भगवत्तत्त्व, इष्टतत्त्व और गुरुतत्त्व अभिन्न है। अवरोह की स्थिति म भगवत्तत्त्व इष्टतत्त्व और गुरुतत्त्व का क्रम रहता है और आरोह म गुरुतत्त्व इष्टतत्त्व और भगवत्तत्त्व का। ब्रह्म चतन्यमय आनन्दमय महासत्ता रूप है—विश्वात्मक और विश्वातीत। सृष्टि, स्थिति और सहार उसकी ही शक्ति का फल है। जीव उसी का अश है, पर मायावरण से वह आत्म विस्मृत होकर अपने को उससे भिन्न और पृथक समझता है। इस आवरण और अज्ञान के अपसारित होने पर यह भ्रम और भेद नष्ट हो जाता है। माया ही ब्रह्म की आवरण कारिणी शक्ति है व उसीकी विधायिनी शक्ति है सृष्टि, स्थिति और सहार। इष्ट नित्य सिद्ध सर्व-व्यापी भगवत सत्ता का ही आशिक स्वरूप है। इष्ट सत्ता अश भाव है और भगवत सत्ता अशि भाव।[5] इष्ट की सत्ता भगवत् सत्ता से पूर्णत अभिन्न और अविभक्त है। परमात्मा ही परम इष्ट है। वे गभीरता मे भी परम हैं और व्यापकता मे भी। यही उनका भूमा तत्त्व है। इष्ट से ही हमारी समस्त इन्द्रिय, मन, बुद्धि और आत्मा को पूर्ण तृप्ति साधित होती है। इष्ट-तत्त्व असीम का ससीम रूप है। हमारी इच्छा और अभिलाषा का विषयीभूत नाम ही इष्ट है। श्रीगुरु ही हम इष्ट सिद्ध करते हैं—उनके द्वारा ही हम इष्ट का गठन और आवृत्ति विधान कर सकते हैं। परमेश्वर से अनुग्रह प्राप्त जीवन्मुक्त अधिकारी पुरुष ही गुरु है जो जीवन का पशुत्व दूर कर उसके सवन्तत्व, सवक्तत्व और शिवत्व प्रदान करने की सहज सामर्थ्य रखता है। शक्तिरूपी भगवदिच्छा से गुरु लाभ होता है। जिस अनुपात मे साधक का मायावरण नष्ट होता है उसी परिमाण म इष्ट ग्रहण का सामर्थ्य-लाभ भी। गुरु ही करुणावश इष्ट का प्रदर्शन व इष्ट प्राप्ति का सधान करता है। 'गिरति अज्ञान इति गुरु'—गुरु ही अज्ञान रूपी अधकार दूर कर सकता है। शिष्य की रुचि, प्रकृति और उसके सस्कारानुसार ही गुरु शिष्य को अनुरूप इष्ट प्रदान करता है। इस प्रकार भगवत्तत्त्व इष्टतत्त्व और गुरुतत्त्व—तीनो मूलत अभिन्न हैं।[6] शिष्य के चित्त को शात कर विशुद्ध सत्त्व म प्रतिष्ठित करना ही गुरु कर्म है। शिष्य सत शक्ति प्रधान, गुरु चित् शक्ति प्रधान और इष्ट आनन्द शक्ति प्रधान है। भगवत्तत्त्व म इन तीनो का पूर्ण सामञ्जस्य और समन्वय होता है और वही उसका सच्चिदानन्द रूप है। गुरु भगवान की चित् विभूति है— उसकी अनुग्रह शक्ति। शिष्य के दुःख के भीतर वह पहले नित्य आनन्द भाव भरकर तदनन्तर भगवत् स्वरूप का साक्षात्कार करता है—यही से स्वभाव लीला का प्रारम्भ होता है—

'इष्ट देवो स्वरूपो य सच्चिदानन्द विग्रह
शुद्धो बुद्ध प्रमुक्तश्च गुरुरादश मानव[7]

शिष्य का स्वभाव ही इस गुरु कृपा या भगवद्-अनुग्रह का कारण बनता है—'शिष्य प्रन व बोधस्य कारणम।' गुरु शिष्य को इष्ट देह, सिद्ध देह या दिव्य देह प्रदान करता है। अत गुरु तत्त्व इष्ट-तत्त्व से भी अधिक महत्वपूर्ण है। प्रत्येक भक्त, साधक, योगी और दार्शनिक गुरु को ही सर्वाधिक महत्व प्रदान करते हैं— गुरु प्रसादेन चिदात्मा लभ्यते सदा'।[8] इष्ट केवल चिन्मय है, पर गुरु चिन्मय और क्रियात्मक दोनो। गुरु इष्ट की स्वरूप रक्षा के साथ साथ स्वरूप प्रतिष्ठा भी करता है। उसे प्रकृत दृष्ट रूप म स्थित करके आत्म-सधान की प्रस्तुति से इष्ट का आत्म व सर्वत्र दिव्य दर्शन कराता है। गुरु साक्षात्कार ही इष्ट साक्षात्कार है। यही कारण है कि तत्त्वज्ञान क लिए, साधना राज्य मे सिद्धि लाभ और योग मे समाधि के लिए गुरु की अनिवार्यता पर सर्वाधिक बल दिया गया है। पुराणो मे गुरु के बिना ब्रह्म ज्ञान असम्भव बताया गया है। स्कद-पुराण की गुरु-गीता तो प्रसिद्ध है ही। शिव, विष्णु कूर्म, कालिका, श्रीमद्भागवत् आदि मे गुरु-तत्त्व को सर्वोत्तम रूप म स्वीकार किया गया है। ब्रह्माड-पुराण के अनुसार—

मनुष्य चर्मणाबद्ध साक्षात्परशिव स्वयम
सच्छिष्यानुग्रहार्थाय गूढ पर्यटतिक्षितौ

अग्निनेत्र शिव साक्षादचतुर्बाहुरच्युत
अचतुर्वदनो ब्रह्मा श्रीगुरु कथिते प्रिये [9]

इन सबका उद्‌घोष है कि 'सवदेवमयो गुरु'। उपनिषदो का भी यही कथन है। कठोपनिषद के अनुसार

न नरेणावरेण प्रोक्त एप सुविज्ञेयो बहुधा चिन्त्यमान
अनन्यप्रोक्ते गतिरत्र नास्ति अणीयान् ह्यतक्यमणुप्रमाणात् १ २ ८

उपनिषदो के तत्वज्ञान या भगवत् सत्ता की परमता के ज्ञान के लिए, मानव जीवन की उन अपार गहराइयों के भीतर अगुष्ठ रूप म गुह्यमान उस परम सत्ता के बोध के लिए गुरु ही एक माप सफल साधन है। मुडकोपनिषद में ऋषि कहते हैं —

परीक्ष्य लोकान्कम चितान्ब्राह्मणो
निर्वेद मायान्नास्त्यकृत कृतेन
तद्विज्ञानाथ स गुरुमेवाभिगच्छेत
समित्पाणि श्रोत्रिय ब्रह्मनिष्ठम १ २ १२।

कर्त्तापन के अभिमानपूवक सकाम भाव से किए जाने पर कम अनित्य फल को देनेवाले तथा स्वय भी अनित्य है। अत जो सवथा अकृत्य है और क्रिया साध्य नही है, ऐसे नित्य परमेश्वर की वे प्राप्ति नही करा सकते। इसीलिए जिज्ञासु वास्तविक तत्त्व ज्ञान प्राप्त करने के लिए हाथ म समिधा लेकर विनय पूवक सदगुरु की शरण मे जाना चाहिए, जो वेदों के रहस्य को जानते हुए परब्रह्म परमात्मा मे स्थित हो। इस प्रकार गुरु कृपा से ही परमाथ सत्य या अगम्य का ज्ञान सभव है। इस सबध म छादोग्य उपनिषद (७ १४-२) म आचाय और उपकोसल का वार्तालाप द्रष्टव्य है। तत्र और योग शास्त्र मे तो गुरु ही सर्वेसर्वा गिना गया है और उसे परात्पर ब्रह्म के ही समकक्ष गिना है—शिव ही परम गुरु है और गुरु ही साक्षात् शिव—

चैतन्य शाश्वत शात व्योमातीत निरजनम्
बिन्दुनादकलातीत तस्मै श्रीगुरव नम
नित्य शुद्ध निराभास निराकार निरजनम
नित्यबोध चिदानन्द गुरु ब्रह्म नमाम्यहम्

एवम्—

यो गुरु स शिव य शिव स गुरु स्मृत
उभयोरन्तर नास्ति गुरोरपि शिवस्य च

ब्रह्म गीता भी यही कहती है।[10] गुरु कृपा से ही शिष्य का परम मगल होता है क्योंकि 'मोक्ष मूल गुरो कृपा। वही चैतन्य रूप, शाश्वत और नित्य सत्य है।

समस्त अनुष्ठानों की सफलता ही गुरु के सम्यक् ज्ञान पर आधत है। शिव के रूठने से तो गुरु त्राता है पर गुरु के रूठन से कोई नही बचा सकता, इसलिए गुरु शिव से भी अधिक महत्वपूण है,[11] स्मृतियों को भी यही मान्यता है। मनुस्मृति मे यावज्जीवन गुरु-सवा का आदेश दिया है। मध्यकालीन धम साधना म गुरु को सर्वोच्च पद दिया गया। सिद्धो और नाथसम्प्रदायो मे तो गुरु ही मोक्ष का एकमात्र साधन था। जैन धम म आचाय ही सर्वोत्तम मागदशक होता था। तिल्लोपा का कथन है कि गुरु कृपा ही परमाथ सत्य को जानने का एक मात्र उपाय है। सरहपा की भी यही मान्यता थी। जैन ग्रन्थ रत्नकरड श्रावकाचार म गुरु को ही अहत पद देने वाला कहा है। नामदेव हो या कबीर, तुकाराम हो या ज्ञानेश्वर तुलसी हो या सूर सभी

भाषा के सभी भक्तो और सतो ने गुरु को ही परमतत्व गिना ।[12] सत ज्ञानेश्वर ने ज्ञानेश्वरी टीका के १३वें अध्याय मे गुरु माहात्म्य, गुरु सेवा और गुरु ध्यान का विस्तारपूवक वणन किया है और उसे नारायण का ही रूप कहा है। सत तुकाराम का एक अभग है —

गुरु चरणी ठेविता भाव
आपोआप भेटे देव
म्हणुनी गुरुसी भजावे
स्वध्यानासी आणावे ।।

समर्थ स्वामी रामदास ने भी 'दास बोध' म गुरु की महिमा का भरपूर वणन किया है। कबीर, दादू, मीरा, तुलसी, सूर का गुरु भाव तो प्रसिद्ध है— उसे दोहराना वृथा है। तत्रागमो और योगशास्त्र म गुरु को ही परम तत्त्व गिनने की परम्परा आज भी यथावत बनी हुई है। स्वामी मुक्तानन्द ने चित शक्ति विलास' म जीव दशा को मिटा कर ब्रह्मदशा की प्राप्ति का एकमात्र उपाय गुरु को माना है, जिसके बिना साधक के 'तीसरे नेत्र का उदय' सम्भव नहीं। गुरु ही आभ्यतर शक्ति जगाता है। भग्न देह मे परमेश्वरी शक्ति सचरित करता हुआ। योग की शिक्षा, ज्ञान की मस्ती, भक्ति का प्रेम, कम की निष्कामता और जीते जी मोक्ष देता है।[13] स्वामी विवेकानन्द, परमहस रामकृष्ण की ही उपज थे। पूज्यपाद स्वामी श्रीप्रत्यगात्मानन्द सरस्वती ने जप सूत्रम् म गुरु की अदभुत व्याख्या और वदना की है।

गुरु की परिभाषा और उसका अथ—

विभिन्न ग्रन्थो आगमो और शास्त्रो म 'गुरु' शब्द की अथगम्भीर व्याख्या की गयी है। तन्त्राणव के अनुसार गुरु शब्द मे गकार सिद्धिदाता रेफ पापनाशक, उ' कार स्वयम शिव है— यह त्रितत्त्वात्मक गुरु ही सवश्रेष्ठ है।[14] आगमसार तन्त्र मे लिखा है।

गकारो ज्ञान सपत्यै रेफ सत्तत्व प्रकाश
उकारात् शिव तादात्म्य दद्यादिति गुरु स्मृत

अन्य ग्रन्थो म ग कार सिद्धि दायक, उकार को विष्णु और रेफ को पापहर्ता कहा है। पुन 'गु' मायादिगुण बोधक और 'रु' ब्रह्म माया भ्राति विनाशक है। एक आचाय के अनुसार गुशब्दस्त्वन्धकारोऽस्ति रुशब्द स्तन्निरोधक अधकारविरोधित्वाद् गुरुरित्यभिधीयते।[15] कुछ आचाय गुरु शब्द को निगुण और सगुण ब्रह्म का पर्याय मानते हैं। ब्रह्मगीता के अनुसार—

परमाद्वैत विज्ञान कृपयव ददाति य
सोह्यय गुरु साक्षाच्छिव एव न सशय

स्वामी प्रत्यगात्मान द सरस्वती ने गुरु को प्रणव का ही प्रतीक गिना है। 'जपसूत्रम' की यह व्याख्या नवीन ही नही अत्यन्त गूढ और मौलिक भी है— जिस पर आगे विचार किया जाएगा।

गुरु शब्द की ये परिभाषाएं और विवेचनाए यह सिद्ध करती हैं कि गुरु सामान्य पुरुष नही है वरन देवता या उससे भी अधिक पूजनीय व वदनीय है।

ज्ञानाणव के अनुसार गुरु को सामान्य मनुष्य समझने वाला मन्त्र को अक्षर और प्रतिमा को शिला समझने वाला नरकगामी होता है।[16] शास्त्र ग्रन्थो म विभिन्न प्रकारेण गुरु-तत्त्व का वणन किया गया है। माता पिता जन्मदाता होने से पूज्य हैं किन्तु धर्माधम सिखाने वाला उनसे भी अधिक पूज्य है। वही माता है, वही पिता, बधु सखा विद्या द्रव्य, वही सवस्व है। गुरु मुख से निकला हुआ प्रत्येक शब्द पूण ब्रह्म का प्रतीक है। वही मन्त्र चतन्य और मन्त्र सिद्धि देकर नष्ट चित्त को भी ब्रह्ममय बना देता है। मन्त्र देवता और गुरु तीनो अभिन्न

हैं। गुरु-दत्त मत्र मे इष्ट तत्त्व पूर्णत' विद्यमान रहता है—भगवान ही आचार्य रूप म अधिष्ठित होकर शिष्य को सब बधनो से मुक्त कर मोक्ष दान देते हैं। इसी गुरु माहात्म्य के कारण उसकी सेवा, वदना और ध्यान को अवधारणा भी की गई, यहाँ तक कि गुरु के पादोदकम् को भी दिव्य महत्व दिया गया, 'ज्ञान-विज्ञानसिध्यर्थे गुरो पादोदक पिवेत गुरु का *चरणामृत पीने और सिर पर धारण करने से सभी तीर्थों के* अवगाहन का फल प्राप्त होता है क्योकि वह ज्ञानविज्ञान सिद्ध्यर्थ है। मनु ने शिष्य के इस आचार-विचार और कर्त्तव्य की विशद व्याख्या की है। यावज्जीवन गुरु की सेवा करने वाला निश्चय ही ब्रह्म लोक मे जाता है। गुरु सेवा के नियमादि भी सविस्तर विभिन्न ग्रथो म दिए गए हैं।

गुरु शिष्य लक्षण एवम् प्रकार—

गुरु के अर्थ और माहात्म्य के अनन्तर अब हमे गुरु के विभिन्न रूपो और भेदो पर भी विचार कर लेना चाहिए। सबसे पहले वर्ण विचारें। मनु ने ब्राह्मण का ही— गुरु या आचार्य गिना है। उनकी सम्मति म ब्राह्मण और ऋत्विज म अन्तर है।[17] आचार्य वेदविद होकर वेदाध्ययन कराता है— और ऋत्विज अग्न्याधान पाक व अग्निष्टोम आदि यज्ञ। मनु के अनुसार बालक भी विद्यावान होने पर आचार्य बन सकता है— उन्होने अगिरा का उदाहरण दिया है जिसने अपने चाचाओ को भी हे लड़को' कह कर विद्याध्ययन कराया था। मनु का स्पष्ट कथन है कि वेद विद्या पारगत ब्राह्मण ही आचार्य बन सकता है अन्यथा नहीं (द्रष्टव्य द्वितीय अध्याय) विभिन्न शास्त्रो ने इस सम्बन्ध मे विभिन्न मत दिए हैं। यद्यपि गुरु बनने की प्रधानता ब्राह्मण वर्ण म ही थी पर क्षत्रिय भी गुरु पद पर अभिषिक्त हुए यथा जनक विदेही और अश्वपति कैकेय आदि। जैन और बौद्ध परम्परा म सन्यासी ही गुरु बन सकता है— हिन्दू परम्परा मे यह आवश्यक नही। सभी शास्त्र इस विषय म एक मत हैं कि सदगुरु स ही दीक्षित होना चाहिए और इसीलिए सदगुरु के लक्षण भी प्रचुरता से दिए गए हैं। श्वेताश्वतर उपनिषद (३ २२ २३) मे ऋषि का कथन है कि परम रहस्यमय ज्ञान देने वाले का हृदय विषय वासना से शून्य हो— वह परम शात हो। उसी के हृदय मे ये रहस्यमय अर्थ प्रकाशित होते हैं। मुडकोपनिषद (१-२-१३) कहता है कि उन महात्माओ को भी चाहिए कि शरण म आए हुए शिष्य को भोगो से सर्वथा वैराग्य हो जाने के कारण अविद्या का तत्त्व विवेचन भली भाँति समझा कर उपदेश करें। कूर्म पुराण कालिका पुराण, कल्पतरु आदि ग्रन्थो मे गुरु के लक्षण विस्तार पूर्वक देते हुए उसे सदाचारी कुशल सर्व शास्त्रार्थ पारगत, दयावान, शील सम्पन्न, दृढ़ सकल्प, 'परदारेषु विमुख' होना आवश्यक कहा है। छांदोग्य उपनिषद के अनुसार इस लोक मे आचारवान पुरुष ही सत को जानता है— पाता है (६ १४ २) इसी अध्याय के १६वें खड मे मिथ्या ज्ञानी व सच्चे ज्ञानी की पहचान एक दृष्टान्त द्वारा बताई गई है। मनुस्मृति आपस्तब धर्म सूत्र[18] आदि म गुरु के लक्षण, कर्त्तव्यादि का अच्छा विवेचन किया गया है। मनु का कथन है कि अच्छा गुरु वह है जो दुखी होकर भी दुखी न हो, द्रोह बुद्धि से रहित हो, गर्हित वचन कभी नही बोले दूसरो को उद्वेग न दे। सम्मान स निरपेक्ष रहकर अपमान की अमृततुल्य इच्छा रखे और अपमानित होने पर खेद न करे। क्योकि अपमानित व्यक्ति ही सुख से सोता है, जागता है और ससार मे विचरण करता है। (मनुस्मृति २रा अध्याय १६१ १६३) सचमुच महान गुरु त्यागी और तपस्वी ही हुए हैं— हो सकते हैं। वे कभी सासारिक सुख और वैभव की इच्छा नही रखते, उसका त्याग करते हैं। *परमानन्द स्वरूप आत्मसुख की प्राप्ति ही उनका लक्ष्य है। आपस्तब धर्मसूत्र के अनुसार गुरु के लिए आवश्यक* है वह अपने ज्ञान विज्ञान का मुक्त भाव से दान करे, उसे छिपाए नही। शिष्य के विद्याभ्यास म निजी कार्यों के लिए बाधा नही दे आदि। विष्णु धर्मसूत्र म द्रव्य लेकर विद्यादान देनेवाले को 'उपाध्याय' कहा है, गुरु नहीं (द्रष्टव्य कालिदास यस्यागम केवलजीविकार्यं त ज्ञानपण्य वणिज वदन्ति' मालविकाग्निमित्रम) तत्रग्रन्थो मे गुरु के लक्षणो का विभिन्न रूपो म वर्णन किया गया है। गुरु के निम्नलिखित लक्षण प्राय मान्य हैं—

शातोदान्त कुलीनश्च विनीत शुद्धवेशवान्
शुद्धाचार सुप्रतिष्ठ शुचिदक्ष सुबुद्धिमान्
आश्रमी, ध्याननिष्ठश्च मन्त्रतन्त्रविशारद
निग्रहानुग्रहे शक्तो गुरुरित्यभिधीयते

कुलार्णव-तन्त्र के अनुसार—

श्री गुरु परमेशानि शुद्ध वेशो मनोहर
सवलक्षणसम्पन्न सर्वावयव शोभित
सर्वागमार्थतत्त्वज्ञ सवतन्त्रविधानवित
लोक सम्मोहनकारो देववत प्रियदर्शन
सुमुख सुलभ स्वच्छो भ्रमसशयनाशक
इ गिताकार चित प्राज्ञ ऊहापोह विचक्षण [19]

गुरु की दृष्टि बाहर रहते हुए भी उसका लक्ष्य अन्तर म होता है— उसे वेधका बोधक, शान्त, सवजीवदयाकर स्त्रीधनादिष्वनासक्तो, नित्यव्रत, निर्द्वन्द्व, सर्वाहम्भाव सतुष्ट, गुण दोष विभेदक, स्वतन्त्रोऽनन्त शक्तिमान आदि कहा गया है।[20] गौतमीय तन्त्र म उसे षट्चक्र भेदकुशल मन्त्र तन्त्रार्थ चैतन्य कुण्डलिनीगति वेदक माना गया है। श्री वासुदेव ब्रह्मेन्द्र सरस्वती ने 'ब्राह्मणिका म गुरु को पाच प्रकार के भ्रम और तीन प्रकार के मल का नाश करने वाला कहा है।[21], [22] सदगुरु के विपरीत निन्द्य या असद गुरु के लक्षण भी शास्त्रो मे दिए गए हैं। यामल तन्त्र के अनुसार रोगी, पुत्रहीन, वामन, धूर्त, क्रियाहीन, द्वेषी व्यक्ति निन्द्य गुरु हैं। कामाक्षा तन्त्र मे सस्कार रहित वदशास्त्र विवर्जित, शुष्कभाषी, क्रूर, दम्भी, खल्वाट, वर्णान्ध, क्षयरोगी आदि को असद गुरु कहा गया है।[23]

मुण्डमाला के अनुसार शक्ति यन्त्र से दीक्षित गुरु ही उत्तम है। शारदातिलक के अनुसार पवित्र कुलोत्पन्न, आगम पारदर्शी, जितेन्द्रिय, परोपकार निरत व्यक्ति ही गुरु हो सकता है। अत्यन्त बालक, वृद्ध, पगु, विकलाग हीनाग, कृश गुरु नही हो सकता। राघवभट्ट ने सस्कारहीन, मत्सरी व्यसनी, कुत्सित व्यक्ति को निन्द्य गुरु कहा है। योगिनी तन्त्र म पिता, मातामह, सहोदर आदि को गुरु नही माना है। गणेशविमर्शिनी ने अयोग्य गुरु से दीक्षित होने पर गायत्री मन्त्र के पुनश्चरण से प्रायश्चित्त का विधान दिया है। समर्थ गुरु श्री स्वामी रामदास ने चमत्कार दिखाने वाले को गुरु नही गिना। उन्होने गुरु और सदगुरु का अन्तर भी किया है। गुरु व्यवसायी शिक्षक हो सकता है पर सदगुरु ब्रह्म ज्ञान का उपदेशक और जीवन ब्रह्म का सयोग कराने वाला वासना मे डूबे प्राणी को पार करने वाला है। उसका कर्मयोगी होना आवश्यक है (हिन्दी 'दास बोध पाचवा दशक पहला व दूसरा समास) सत ज्ञानेश्वर ने ज्ञानेश्वरी टीका के त्रयोदश अध्याय मे गुरु के लक्षण देते हुए लिखा है जो बाहर तो अपने कर्मों के आचरण के कारण और अन्दर ज्ञान के कारण उज्जवल होता है जिसका अन्तर और बाहर सूर्य के समान तेजस्वी है— वही ज्ञानी है— वही गुरु है।

सदगुरु के इन लक्षणो के साथ साथ सुशिष्य के लक्षण भी शास्त्रो ने दिए हैं। मुण्डकोपनिषद (१-२ १ ३) मे कहा गया है कि अपनी शरण म आए हुए ऐसे शिष्यो को जो पूर्णत शान्त व निश्चल हो चुके हो सासारिक भोगो स सवथा वैराग्य हो जाने के कारण, जिनके चित्त म किसी प्रकार की चिन्ता, व्याकुलता या विकार नही रह गए हो जिसने अपन मन बुद्धि और इन्द्रियो को भलीभाति वश मे कर लिया हो विद्यादान करना चाहिए। श्रीमद भागवत (१ १ ८) म लिखा है 'ब्रूयु स्निग्धस्य शिष्यस्य गुरवो गुह्यमप्युत –अर्थात् शिष्य म स्नेह तो गुरु गुप्त से गुप्त रहस्य बता देते हैं। गुरु गाय और शिष्य बछड़ा है। सत्

शिष्य वह है जो यम, नियम, आसन, प्राणायाम परायण हो, गुणवान और शीलवान हो, जो मनुष्य शुद्ध मनवाला श्रद्धा, भक्ति विवेक सम्पन्न और सु दर शरीरयुक्त, स्वच्छ वस्त्र धारण करने वाला हो वही शिष्य होने के योग्य है।

शरीरथ प्राणाश्च सदगुरुभ्योनिवेद्य य

(गुरुभि' शिष्यते नित्यम स शिष्याभिधीयते)

अर्थात् तन, मन, धन और प्राणो का समपण कर जो योग सीखता है— वही शिष्य है। विद्यासूक्त, यानवल्क्य, मनु सभी ने शिष्य के लक्षण एव कत्त व्य बताए हैं। गौतम ने शिष्य की दिनचर्या तक निर्धा रित की है। मनु ने उसके आचार व व्यवहार का विवेचन किया है। यानवल्क्य के अनुसार गुरु का उच्छिष्ट भोजन भी शिष्य को करना चाहिए। शिष्य के लिए गुरु का नाम लेने के पूव श्री', आचाय', 'भट्ट' आदि का प्रयोग अनिवाय बताया गया है।[24]

समथ गुरु श्री स्वामी रामदास (दासबोध-तीसरे समास) और सत ज्ञानेश्वर ने ज्ञानेश्वरी (१३वा अध्याय मे) शिष्य के लक्षणो का विस्तार से विवेचन किया है। इसके विपरीत असत शिष्य को—

दुष्टवशोदभव दुष्ट गुणहीन निरूपितम

परशिष्यश्च पाखडपण्ड पडितमानिनम

हीनाधिकविकलाग विकलावयवान्वितम

पगुमन्धन्च बधिर मलिन व्याधिपीडितम[25]

कहा गया है। जो 'स्वक्लेशवादिन' स्वात्मवञ्चकम् जिह वोपस्थपर अकारणद्वेषहासक्लेशक्रोधादिकारिणम्' हो वही निन्द्य शिष्य है। गुरु के लिए यह आवश्यक है कि दीक्षित करने के पूव शिष्य की कुछ समय तक परीक्षा करे और तदनन्तर उसे दीक्षा दे।

गुरु और शिष्य विवेचन के साथ हमे गुरुओ के विभिन्न रूपो और प्रकारो को भी देख लेना चाहिए। सामान्यत तत्र शास्त्रो म चार प्रकार के गुरु बताए गए हैं— गुरु (उपदेष्टा गुरु) परमगुरु (मन्त्रद्रष्टा ऋषि) परमेष्ठी गुरु (जिससे मत्र अभिव्यक्त होता है) और परात्पर गुरु (अनादिनाथ महाकाल)[26]। नाम चिन्तामणि ने द्वादश प्रकार के गुरु बताए हैं—धातुवादी, चयन, अनुग्रह, पारस, कच्छप, चन्द्र, दपण छायानिधि, नादनिधि, क्रौंच और सूय। इन सबकी अपनी अपनी विशेषताओ का भी निरूपण किया गया है। कुलागम के अनुसार प्रेरक, सूचक, वाचक दशक, बोधक और शिक्षक भेद हैं, जिनम बोधक सवश्रेष्ठ है। श्री समथ स्वामी रामदास ने मत्रगुरु, यत्रगुरु राजगुरु कुलगुरु विद्यागुरु आदि १७ प्रकार के भेद किए हैं, फिर स्वप्न गुरु दीक्षागुरु प्रतिमागुरु आदि। पर दीक्षा देने वाला इन सबसे अलग सदगुरु ही है। सतमत म चार गुरुओ का उल्लेख मिलता है— पारस गुरु, दीपकगुरु मलयगिरि गुरु और भृगीगुरु। (कबीर ने भृगी गुरु को ही श्रेष्ठ गिना है— हमारे गुरु बडे भृगी, यो कबीर ने सदगुरु का ही गुणगान किया है— सतगुरु की महिमा अनत' योग पद्धति और शास्त्र म शिव को ही परम गुरु गिना है।[27]

दक्षिणामूर्ति और उसका महत्त्व

दक्षिणामूर्ति शिव का ही एक रूप है। तत्वज्ञान का सुगम और सरल उपदेश देने के लिए ही शिव ने यह अवतार लिया। ज्ञान को ही दक्षिणा शब्द से अभिहित किया गया है। शिव को, जो परमगुरु है, जानने का साधन ज्ञान है। दक्षिणामूर्ति का एक और अथ सुन्दर मूर्ति भी है। उसके इसी परम सौन्दय के लिए दक्षिणामूर्ति के ध्यान का भी विधान किया गया है। शिव की यह दक्षिणामूर्ति चार प्रकार की मानी गयी है – वीणाधर, योग ज्ञान और व्याख्यान।[28]

इन विभिन्न रूपो का विभिन्न महत्व है। जगन्नाथपुरी काशी व विष्णु कांची आदि स्थानो मे ये मूर्तियाँ उपलब्ध हैं। भगवत्पाद शकराचाय ने दक्षिणामूर्ति की स्तुति म दो स्तोत्र भी रचे हैं। तत्र सार

आदि ग्रन्थो म इसका उल्लेख मिलता है। दक्षिणामूर्त्युपनिषत मे इसके ऋषि ब्रह्मा, देवता दक्षिण, छद गायत्री और मत्र विधान का विवेचन किया गया है— ॐ आदौ नम उच्चाय ततो भग भगवते पदम इस उपनिषद के आधार पर दक्षिणामूर्ति का रूपवणन इस प्रकार है।

स्फटिक रजतवण मौक्तिकीमक्षमालाम्
अमृत कलश, विद्या, ज्ञान-मुद्रा करार्ग
दधतमुरगकक्ष चन्द्रचूड त्रिनेत्र
विधृतविविधभूष दक्षिणामूर्तिमीडे

उनका वण स्फटिक और रजत के समान शुभ्र है। वे हाथो म मोती की रुद्राक्ष माला, अमृत कलश, विद्या मुद्रा व ज्ञान मुद्रा धारण किए हुए हैं। कमर म साप लिपटा है और जटाजूट म चन्द्रमा शोभायमान है। अन्य अगो म विविध भूषण धारण किए हैं। ऐसी दक्षिणामूर्ति की मैं स्तुति करता हू। तत्रसार म लिखा है

'नित्यशो दक्षिणामूर्ति ध्यायेत साधक सत्तम
शास्त्रव्याख्यानसामर्थ्य लभते वत्सरान्तरे'

इसका ध्यान इस प्रकार है। महावट की छाया मे योगासन स्थित शिव तत्त्व जिज्ञासु भक्तो से घिरे तकमयी मुद्रा म दीप्तिमान कपूरवत् गौर शरीर से चारो दिशाओ की ओर देख रहे हैं और भक्त उनसे उपदिष्ट होने के लिए आतुर हैं। शिव का यह व्याख्यान मौन ही होता है—वाचिक नही— गुरोस्तु मौन व्याख्यानम'।

गुरु दीक्षा—

गुरु विचार और गुरु शिष्य सबध का एक और महत्वपूर्ण अग दीक्षा। शास्त्रो म दीक्षा का भी गभीर और सुचिंतित विवेचन मिलता है। दीक्षा सस्कार से ही गुरु शिष्य को स्वीकार करता है। ददात से द' और क्षयम् से 'क्ष' लेकर दीक्षा शब्द बना है। कुछ देने वाले और कुछ लेने वाले विशेष कर्मो का नाम ही दीक्षा है। जन्म-जन्मान्तर के सचित कुसस्कारो के विनाश के माग का ज्ञान कराना ही दीक्षा की साथकता है। दीक्षा दिव्यज्ञान को देनेवाली और समस्त पापो का क्षय करनेवाली होती है। महामहोपाध्याय प० गोपीनाथ कविराज के शब्दो मे 'भगवत्कृपा लाभ की प्रणाली दिखा देना ही दीक्षा है जिससे शिष्य का प्रसुप्त चैतन्य जाग्रत हो जाए। दीक्षा लाभ के फलस्वरूप हम भगवान के हो जाते हैं। भगवद् विभूति प्राप्त कर प्रेम भाव का उदय हो जाता है।[29] योगिनी तत्र (३-६) म कहा गया है।

दीयते ज्ञानमित्यथ क्षीयते पाशबन्धनम
अतो दीक्षेति देवेशि कथितस्तत्वचिन्तकै

विश्व सार शारदातिलक के अनुसार

ददाति शिवतादात्म्य क्षिणोति च मलत्रयम्
अतो दीक्षति सप्रोक्ता दीक्षाथविदभि

'चित शक्ति विलास' म स्वामी मुक्तानन्द दीक्षा के सम्बन्ध म कहते हैं कि दीक्षा शिव से सायुज्य करनेवाली और पाश बधनो को नष्ट करनेवाली होती है। दीक्षा म गुरु शक्ति ही शिष्य मे प्रवेश करती है। यत्र रूप मे गुरु अन्तर क्रियाशील हो जाता है। दीक्षा' शक्ति का पूण विकास और चिति का विलास है (स्वामी मुक्तानन्द वही) गुरु शिष्य को मत्र चैतन्य प्रदान करता है। योग शास्त्रो मे बीजाक्षर और मातृका मत्रो का आश्चयजनक विधान मिलता है। प्रत्येक बीजाक्षर मत्र विशिष्ट देवता से सिद्ध और सम्पन्न होता है। दीक्षित करने के पूव गुरु शिष्यत्व की परीक्षा कर उसके अनुरूप ही मत्र प्रदान करता है। मत्र विधान और सिद्धि भारतीय अध्यात्म परम्परा का अद्भुत और अगम्य रहस्य है। इसी से अधिभूत प्राण

शक्ति को अध्यात्म भक्ति म परिणत किया जाता है। जो गुरु भक्ति से दीप्त और युक्त होता है, तभी वही दीक्षा देने का अधिकारी है, अन्यथा नही। दीक्षा से ही शिष्य मे शक्ति का जागरण होता है और शिष्यस्थ शिव का स्पदन। मुख्यत दीक्षा तीन प्रकार की गिनी जाती है— आणवी (जिसे मात्री भी कहते हैं), शक्ति और शाभवी। शास्त्रकारो ने इनके भी भेद-प्रभेद किए हैं। आणवी दीक्षा मे मन्त्रोपदेश के द्वारा गुरुशिष्य म मत्र-चत्य जाग्रत करता है और इसस मत्र का इष्ट देवता प्रत्यक्ष होता है। शक्तिदीक्षा म भक्ति की जागति होती है पर शाभव भाव का प्रादुर्भाव नही होता। शाभवी दीक्षा म शभु भाव जाग्रत कर गुरु शिष्य को ब्रह्म ज्ञान की प्राप्ति कराता है। गुरु तत्त्व शुद्ध पारमार्थिक तत्त्व है। योगशास्त्र मे दीक्षा से ही शिष्य म कुण्डलिनी जाग्रत होकर पाच कलाओ का (शात्यातीता, शाति विद्या, प्रतिष्ठा और निवृत्ति) शोधन करती हुई ऊध्व गति सम्पन्न होती है। इन पाच कलाओ के शोधन के समय पृथक पृथक गुरु तत्त्व जाग्रत होता है। निवत्ति मे समय गुरुतत्त्व प्रतिष्ठा मे मेलगुरुतत्त्व विद्या मे शिव गुरुतत्त्व, शान्ति मे रत्न और शात्यातीता म कालरात्रि गुरुतत्त्व उदबुद्ध रहता है। इन कलाओके शोधन के समय कुण्डलिनी को कलावती' कहा गया है— शोधन की यह क्रिया साधनाराज्य का एक महत्वपूर्ण गोपनीय अग है। शक्ति और शाभवी दीक्षा मे मत्र की आवश्यकता नही रहती।[30] इसी आधार पर दीक्षा के क्रियावती, वर्णात्मिका, कलावती योग आदि भेद भी किए गए हैं। तत्रागमो म स्पश दीक्षा, दग दीक्षा और मानस दीक्षा का भी उल्लेख है। स्पश दीक्षा हस्त से, दग दीक्षा दिव्य दष्टि से और मानस दीक्षा सत्सकल्प के मनन द्वारा की जाती है। अ य प्रकार से दीक्षा के दो भेद बाह्य और आभ्यन्तर भी किए गए हैं। धम, अथ, हवन, जप, देवाचन पुरश्चरण आदि बाह्य परीक्षा के अग हैं और शाभवी, शाक्ति मात्री, वेध आदि आभ्यन्तर। आगम ग्रन्थो म दीक्षा का स्थान समय तथा उसकी विधि का भी विस्तारपूवक विवेचन किया गया है। वेध दीक्षा को ही 'शक्तिपात' कहते हैं। वेध दीक्षा का कुण्डलिनी योग मे सर्वाधिक और सर्वोपरि महत्त्व स्वीकार किया गया है। शक्तिपात गुरु के अनुग्रह का परिणाम होता है। इस दष्टि से शिष्य के भी तीन भेद किए गए हैं। उत्तम शिष्य वह है जिसम गुरु के प्रति पूव भक्ति रहती है। मध्यम म दीक्षा के पश्चात तत्काल भक्ति का उदय होता है और अधम मे दीघकालोपरान्त भक्ति माग मे भी शक्तिपात का विभिन्न भावा तगत वणन आचाय मधुसूदन सरस्वती ने भक्तिरसामृत सिंधु' म किया है। शक्तिपात म गुरु अपनी शक्ति का सचार शिष्य म करता है।

'शक्तिपातानुसारेण शिष्योऽनुग्रहमहति
यत्र शक्तिन पतति तत्र सिद्धिनजायते[31]

योग-वाशिष्ठ म वशिष्ठ मुनि ने श्रीरामचन्द्र के प्रति शक्तिपात करके ही तत्क्षण अपने गुरुत्व का परिचय दिया था। सूत सहिता आदि ग्रन्थो म इसी को 'ज्ञानात्मिका पराशक्ति' [32] का सचरण कहा है। शिव का स्पदन ही शक्तिपात है। स्वामी विष्णु तीथ के अनुसार 'शक्तिपात के समायोग के बिना तत्वो का ज्ञान, आत्मा की व्यापकता और उसके शुद्ध बुद्ध स्वरूप का ज्ञान' असभव है। शक्तिपात धम और अधम की साम्यावस्था पर होती है (तत्त् सति धर्माधमयो साम्ये) और उसका विकास विभिन्न कोषो म।[33] 'तत शक्ति प्रदीपन दीपवत्—दीपक के सदश शक्ति का प्रदीपन ही शक्तिपात या वेध दीक्षा है। गुरु सानुग्रह चितिशक्ति का शिष्य मे पात करते है, (चितिस्वतन्त्रा विश्व सिद्धि हेतु —प्रत्यभिज्ञा हृदयम) रुद्र शक्ति का शिष्य म समावेश ही गुरु का अनुग्रह है और इसकी क्षमता का मूल स्रोत उध्वरेतस है। (उध्व नयती-त्युदान - ऊध्ववायु उदान वायु) शक्तिपात के लक्षण इस प्रकार हैं—शक्तिपात होते ही शरीर भूमिष्ठ हो जाता है, कम्प होने लगता है, मन अतीव प्रसन्नता से भर जाता है। रोमाच के साथ प्रस्वेद आ जाता है। इस प्रकार आनन्द, कम्प, उदभव, घूण निद्रा व मूर्च्छा इन छ अवस्थाओ स वेध दीक्षा सम्पन्न हो जाती है। इस समय शिष्य दिव्य भाव को प्राप्त होकर गुरु से तद्वत् हो जाता है। यही त मय और चिन्मय

अवस्था है। महामहोपाध्याय प० गोपीनाथ कविराज क शब्दो में 'गुरु का प्रारम्भ रूप आनन्द से सश्लिष्ट होता है, पर आनन्द प्राप्ति क पश्चात् यह आनन्दातीत हो जाता है। इसी अवस्था मे साधक आत्म समर्पण करता है—अन्तर भाव से अर्पण और सम्पूर्णत रिक्त हो जाता है। यही उसका अणु भाव है, पुन कृपा या शक्तिपात से वह रिक्त स्थान पूर्ण हो जाता है—अखण्ड स्वय प्रकाश से उज्ज्वल। तभी भगवान, इष्ट गुरु और आत्मा का एकत्व बोध होता है। यही आत्मदर्शन और गुरु स साक्षात्कार है।[34] साधना राज्य में शक्तिपात और गुरु साक्षात्कार का अनन्य महत्व है और यही सिद्धि प्राप्ति का मगल सोपान।[35]

श्रीगुरु सेवा और ध्यान—

गुरु सेवा सुशिष्य का परम कर्त्तव्य है। सेवा स ही वह गुरु का अनुग्रह प्राप्त करता है, गुरु के ऋण से शिष्य कभी उऋण नही हो सकता। सेवा से ही गुरु प्रसन्न होता है। इसी स कहा है—

एव सपूज्य विधिवद यथा शक्तिस्वच्चयन
अदादीत गुरोमन्त्र ज्ञानर्श्चं व क्रमेण तु

गुरुसेवा का विशद और व्यापक विवेचन धर्म शास्त्रो और सूत्रो म किया गया है। छांदोग्य उप निषद (२ १३) म धर्म के तीन स्कन्धो म शिष्यब्रह्मचारी क गुरु आश्रम म रहकर क्षीण होने को तृतीय स्कन्ध कहा है। मनु ने जीवन पर्यन्त गुरु सेवा करने का आदेश दिया है। मनु के अनुसार गुरु सेवा ही शिष्य का परम कर्त्तव्य है। उनका आदेश है—

असमाप्ते शरीरस्य यस्तु शुश्रूषते गुरुम
सगच्छत्यञ्जसा विप्रो ब्रह्मण सद्मशाश्वत

सत ज्ञानेश्वर कहते हैं कि गुरु सेवा भाग्य की जननी है क्योकि जिस जीव की स्थिति परम शोचनीय हो, उसे भी यह ब्रह्म स्वरूप की प्राप्ति करा देती है। शिष्य जब सोचता है कि गुरुदेव की सेवा के समस्त उपकरण मैं ही बन जाऊँगा, तभी मुझे गुरु की सेवा का वास्तविक कौतुक देखने को मिलगा। गुरु सेवा रूपी स्वामिनी को मैं अपने समस्त सदगुणो के रत्नो से सजाऊँगा— मैं ही उनकी पादुका बनूगा और मैं ही उन्हे यह पादुका पहनाऊँगा। (हिन्दी ज्ञानेश्वरी - १३ वा अध्याय) सत ज्ञानेश्वर ने गुरु सेवा का बहुत ही गूढ़ और सुन्दर विवेचन किया है। सेवा के ही सदश गुरु प्रणाम और स्तुति का महत्व है।

ओम अखडमडलाकार व्याप्त येन चराचरम
तत पद दर्शित येन तस्मै श्री गुरवे नम

अखड मडलाकार रूप मे जो क्षराक्षर रूप से भी तत्वो म विराजमान रहते हुए भी तत्वातीत हैं उनका नमन करता है। प्रणाम का अर्थ है 'पूर्णत नत होना। सब प्रकार की अस्मिता और इयता का, स्पृहा और वाञ्छा का विसर्जन कर श्रीगुरु के चरणो म आत्मनिवेदन करना।

धर्मशास्त्रार्थतत्वज्ञ ज्ञानविज्ञानपारग
विबुधार्तिहराचिन्त्य देवाचार्य नमोऽस्तुते

महामहोपाध्याय गोपीनाथ कविराज के शब्दो जिनकी कृपा से ब्रह्मपद प्रत्यक्ष होता है— वे श्रीगुरु हैं। केवल गुरु निष्क्रिय है गुरु शक्ति श्रीगुरु के साथ अभिन्न रूप मे वर्तमान रहती है— इसीलिए केवल गुरु को प्रणाम न कर श्रीयुक्त गुरु को प्रणाम करना विधेय है। भगवान के परमपद और उसकी प्राप्ति के उपाय को जो दिखाते हैं उन श्रीयुक्त गुरु देव को नमस्कार करता हू। गुरु प्रणाम की यही श्रेष्ठ विधि है।

श्रीगुरुतत्त्व का एक आर महत्वपूर्ण अग है श्री गुरुध्यान। ध्यान योग का सप्तम अग है। पातजल योग सूत्र म ध्यान की परिभाषा इस प्रकार दी गई है— तत्र प्रत्ययकतानता ध्यानम', धारणा का प्रसार ही ध्यान है। मन चित्त और प्राण ध्यातव्य वस्तु म पूर्णत तल्लीन हो जाते हैं और सूक्ष्म स्वरूप की अनुभूति

होती है (ध्यान तन्त्र के आलोक म) ध्यान मन स्वय की साधना है । एकतानता अवस्था का ही रूपान्तर । ध्यान चित शोधन का उपाय है । रामानुजाचाय ने 'ध्यानन्तु तलधारावद् अविच्छिन्नस्मृतिसन्तानरूपा ध्रुवानुस्मृति' कहा है । चित्त का सस्कार वर्जित करना ही ध्यान है— ध्यान निर्विषय मन ' बौद्ध और जैन दशनो मे भी ध्यान का अतीव महत्त्व है । गुरु ध्यान शिष्य का प्रथम और परम कत्तव्य है । श्रीमदभागवत का कथन है ध्याने ध्याने तदरूपता[36] ध्यान से ही शिष्य गुरुवत हो जाता है । गुरु गीता कहती है—'ध्यानमूल गुरोमूर्ति' । गुरु मूर्ति का ध्यान ही मूल धम है । वह मन को निर्विषयक करता है । शास्त्रो म भावोत्तर और ज्ञानोत्तर दोनो ध्यानो का महत्व निरूपित है । श्रीगुरुतत्त्व आदितत्व है— परमानन्दमय । अपने अनुग्रह निग्रह से वे शिष्य को रूप एव गति देते हैं, इसी से शिष्य को अग प्रत्यग म गुरु मूर्ति का ध्यान करना चाहिए । स्वामी मुक्तानन्द ने श्री चिदानन्द अवधूत कृत ज्ञान सिन्धु' (कन्नड) ग्रन्थ का वणन किया है, जिसमे गुरु ध्यान की पूण प्रक्रिया बताई है । उन्होंने सत तुकाराम के एक अभग 'गुरु चरणी ठविता भाव' का भी उल्लख किया है । गुरु ध्यान से ज्ञान स्वत उत्पन्न होता है और ज्ञान से मुक्तिबोध एव आनन्द । गुरु गीता के अनुसार जिस प्रकार सती स्त्री अपने पति म ही निरत रहती है उसी प्रकार गुरु मूर्ति म ध्यान करना चाहिए । अन्यत्र भी कहा है—गुरु ध्यानात्तथाऽन्य त स्वय ब्रह्ममयो भवेत—यही गुरु ध्यान की महिमा है । गुरु ही सवव्यापी चतन्य है और इसीसे शिष्य भी उस चतन्य को प्राप्त होकर इष्ट लाघव भगवत्प्राप्ति करता है । गुरु मूर्ति ध्यान की विधि यह है ।

तप्तजम्बूतदाकारो द्विभुजश्च बृहस्पति
पुस्तक चाक्षमालान्च करयोस्तस्य कारयेत
सर्वाभिरणयुक्तश्च तथा पीताम्बरो गुरु[37]

श्री गुरु गीता म गुरु ध्यान इस प्रकार निरूपित है

हसाभ्या परिवृत्तपत्रकमल दिव्यजगत्कारणं ।
विश्वोत्तीणमनेक देह नित्य स्वच्छ दया मैच्छया
तत्तद्योगतया स्वदेशिकतनुभा वै दीपाकुर ।
प्रत्यक्षाक्षर विग्रह गुरुपद ध्यायेद् द्विबाहु गुरुम ।।

मत्र और मत्रप्रदाता गुरु पूण रूप से अभेद हैं । मत्र के सत्य ही गुरु शिष्य को पूण भाव से ग्रहण कराते हैं—यही शिव ज्ञान है । मत्र साधना म मत्रप्रदाता गुरु का ध्यान इस प्रकार निर्दशित है— श्री गुरु का ध्यान कभी सहस्त्रार म कभी हृदय कमल म और कभी अपनी दृष्टि के सामने शामवी मुद्रा स नेत्र के तारे उलटा कर आज्ञा चक्र मे करना चाहिए जो प्रणव का स्थान है । शिव के स्थान सहस्त्रार का ध्यान ही अपेक्षित है— इसी से गुरु ध्यान भी तत्वत शिव ध्यान ही है—' यथा शिवस्तथा विद्या यथा विद्या तथा गुरु

शिव विद्या गुरुणाञ्च पूजाया सदश फलम

जपसूत्रम का गुरु तत्त्व—

अब आधुनिक युग के एक परम विशिष्ट योगी व दाशनिक का गुरुतत्व विवेचन देखें । आधुनिक युग के तत्रशास्त्रज्ञ व चितक पूज्यपाद स्वामी श्रीप्रत्यगात्मानन्द सरस्वती ने अपने प्रसिद्ध ग्रन्थ 'जपसूत्रम्' के प्रारम्भ मे ही श्रीगुरुपादाब्जदल पचकम् म गुरु का अथ, महत्व और गुरु तत्त्व की अदभुत मीमासा की है जो एक ओर पूववर्ती समस्त अभिमतो का सार सग्रह है, तो दूसरी ओर साधनाराज्य की अतुलनीय सम्पदा । पूज्यपाद के मतानुसार श्री गुरु 'तार' या प्रणव की प्रत्यक्ष मूर्ति होता है । ॐ की तीन मात्राएँ हैं अ, उ एव म । इन तीनो मात्राओ के प्रसन्न होने से शिष्य का त्रिविध मल दूर होता है— इन तीनो मात्राओं की प्रसन्नता से ब्रह्म वचस् या तेज प्रकाशित होता है । प्रणव की अध मात्रा शिष्य को व्यक्त स अव्यक्त तत्त्व

मे ले जाने के लिए सेतु स्वरूप है। प्रणव की त्रिमात्राएँ, अध मात्रा और अमात्रा— यह पचावयव ही श्री सदगुरु का शुद्ध स्वरूप है। उनकी दिव्य गध से शिष्य की स्थूल और सूक्ष्म वस्तुओ का शोधन होता है। इसी को क्षितितत्व की शुद्धि कही जाती है, क्योकि क्षितितत्व गध गुणप्रधान है। श्री गुरुदेव की शात स्निग्ध साक्षात मूर्ति से, जिससे अमृत रस का क्षरण होता है, शिष्य के आचरण की शुद्धि होती है। उनके रूप दशन से शिष्य का प्राण शुद्ध एव पुलकित होता है। यही अपतत्व की शुद्धि है क्योकि रस ही जल का विशेष धम है। श्री गुरु मूर्ति से ध्यान से शिष्य का चित्त शुद्ध होता है और इस चित्त शुद्धि को ही तेजस तत्व की शुद्धि कही जाती है। श्रीगुरु का वचनामृत बुद्धि को प्ररणा प्रदान करता है। बुद्धि के इस शुद्धि करण को आकाशतत्व की शुद्धि कहते हैं। शब्द आकाश का ही विशेष गुण है। श्री गुरु के पाद पदमा के दिव्य स्पश से शिष्य के भीतर एक अनिवचनीय आनन्द लहरी प्रवाहित होती ह— सस्पदा से एक ऐसी दिव्य पुलक। उससे वायु तत्त्व की शुद्धि होती है। स्पश वायु तत्व का विशेष गुण ह। इस प्रकार श्री गुरु पच शुद्धिकारी होते हैं। पूज्यपाद गुरु शब्द की व्याख्या इस प्रकार करते हैं —

ग शब्द वाणी, बुद्धि और प्राण के मूल म अवस्थित आत्म तत्व की ओर ले जाने वाला ह 'और' ज्ञानोदय कारक है। दोना 'उ' कारो मे प्रथम अज्ञान उच्छेदन, क्रियाशीलता का प्रतीक है व द्वितीय ज्ञानोदय का। दोनो ही भविष्य कालवाची हैं। श्रीगुरु अपनी ग्रह, प्रतिग्रह, विग्रह परिग्रह और अनुग्रह शक्तियो द्वारा शिष्य का उद्धार कर उसे अन्तरात्मा का दशन कराते हैं। (विशेष वणन के लिए जपसूत्रम प्रथम खण्ड)।

उपयुक्त सक्षिप्त विवेचन से यह स्पष्ट हो जाता है कि भारतीय सस्कृति और अध्यात्म परम्परा म गुरु ही सर्वोच्च पद का अधिकारी है। श्री गुरु और गोविन्द म गुरु ही प्रथम ह क्याकि वही गोविन्द को बताने वाला है। गुरु के विना ज्ञान असभव है। जीव के पशुत्व को समाप्त कर और उसे पाशमुक्त कर वही उसे पति भाव अर्थात् शिव रूप से प्रत्यभिज्ञ करता ह— उस अद्वयावस्था का बोध कराता ह जो मनुष्य जीवन का परम लक्ष्य है। इसीलिए सभी साधक, दार्शनिक कवि कलाकार, वज्ञानिक या तत्ववेत्ता गुरु के अशेष महत्व को स्वीकार करते हैं, क्योकि उनका सारा पुरुषाथ, कतृत्व ज्ञान विज्ञान परमात्म लाभ, शिव ज्ञान योग सिद्धि, मन्त्र-चैत य गुरु से ही उपलब्ध हुआ है। गुरु तत्व ही हमारी सास्कृतिक, धार्मिक और आध्यात्मिक परम्परा की रत्न मजुषा का अक्षय कोष ह। जिसने उसे नहीं पहचाना वह इस देश की प्राण धारा के मूल उत्स और प्रवाह स्रोत से ही अपरिचित और अनभिज्ञ रहा। परम तत्व और गुरुतत्व का यह ऐक्य बोध जीवनोत्कष का प्रथम सोपान ह। गुरु प्रदत्त मत्र ही प्राणदायिनी शक्ति ह, उसकी सेवा ही धम है, उसका ध्यान ही योग सिद्धि है और स्वरूप ही मुक्ति लाभ ह —श्वेताश्वतर उपनिषद का मत्र ह।

यस्यदवे परा भक्तिर्यथा देवे तथा गुरौ
तस्यैते कथिताह्यर्था प्रकाशन्ते महात्मन (६-२३)

जिस साधक की परम पिता परमश्वर म परम भक्ति होती है और उसी प्रकार अपने गुरु म भी, उसके हृदय मे ही रहस्यमय कम प्रकाशित होते हैं। गुरु के प्रति यह श्रद्धा और भक्तिभाव जिज्ञासु शिष्य का सम्पूण आत्मसमपण है उस रिक्तता का बोध, जिससे वह अपूण अधूरा है और अखडत्व से वचित ह। गुरु की श्रद्धा एव भक्ति एव उसके अनुग्रह से वह पूणता, अखडत्व की प्राप्ति और आत्मतत्त्व का दशन कर परम और चिरन्तन आनन्द की प्राप्ति करता है। पूज्यपाद स्वामी श्री प्रत्यगात्मानन्द सरस्वती विरचित 'श्री श्री गुरु पूर्णिमा पञ्चकम्' स्तोत्रम से ही गुरुतत्व का पूण बोध होता ह

दश पद नखराणि प्राज्ज्वले चक्षुपोद्धे
हय पगत कुकान्द्धे सौम्य भातिश्च भाल

स्मित मुवलित भास्यन्चाशिपे पाणिमुद्रे
गुरु विमल सुधाशो पोडशो पौणमासी (१)
दशमित घरणानि नान क्म प्रवृत्यं
दशविध गुणवत्यं वामि मे प्राणसना
यह मिति चिति केन्द्रे चित्तवृद्धिमनश्च
सह सदय पदाभ्या श्री गुरो पौणमासी (२)
चित्त का राण्य सिन्धुमवतु करुणाया मानसाख्य सरस्ते
यत्र ध्यानाय तुभ्य स्फुरतु कुमुदिनी कात पीयूष काति
पूजायं तत्र धूप कुमुद परिमलो दीपक कौमुदी वा
नवेद्य नधिववत्रा (पादा) दभूत वितरण विश्वतोमोचकारी (३)
फल्तुचिति दुरितचित्त कलुष मूल दूषितम्
कुरुत मन उदित गुरु चरण शशि भूषितम (४)
फलतु चिति नमसि गुरु महिम चिर पूर्णिमा
जयतु चिरममालरविलसित गुरु च द्रमा (५)

भावाथ अरुण चरण युगल पर चन्द्र किरण सुशोभित है, नयन श्यामल है—अज्ञान-तिमिर को मिटा देने वाले नानाञ्जन से, भाल पर दिव्य वचस वाली सौम्य प्रभा है-प्रेम और करुणा मुख पर विकसित हैं—कर कमल चिर आशी मुद्रा म है—हे गुरुदेव ! नित्य पूर्णिमा के पव पर विमल सुधांशु रूपी आपकी पोडश कलाए पूण हैं। हे अन्त वासी देव ! क्या आप बाहर ही विराजेंगे। मेरी मलिन और भ्रष्ट चौदह कलाओ म करुणा स्पशमणि रूपी अपने चरण युगल मिला दो—जिससे यह कलुषित चतुदशमयी पोडश कला इन्दु की कलाए हो जाए। हे चित्त चकोर। अपार करुणासिधु आप मानसरोवर हो जिसके जल म चन्द्र की सुधा कांति चिर ध्यान के लिए प्रतिफलित हो-कुमुदिनी का परिमल धूपदान हो और प्राण—समीर अगरुधूप, - चिर अम्लान पूर्णिमा की चद्रिका दीपदान - रूपी आरती , और हे गुरुदेव तुम्हारा चरणामृत ही नवेद्य हो ? दुष्कर्मों स अतिमलिन चित्रफलक से मन कलुषित है - उसके लिए अमृत किरण विकीण करते हुए तुम्ही श्रीचन्द्र हो - सभी के चिदगगन म श्रीगुरु महिमा की असीम पूर्णिमा प्रतिफलित हो और सभी जय घोष करें उन अनाविल ज्योति पुज प्रेम विग्रह चन्द्र का जो चिदम्बर म सदैव विराजित हैं।

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1 —गुकार च गुणातीत रुकार रूपवर्जितम्
गुणातीतम् च रूप यो दद्यात्सदगुरु स्मृत
श्रीस्वामी शिवोऽहमसागर कृत—
'गुरु गीता'—टीका।

2 —'शब्द कल्पद्रुम' म गुरु शब्द के २७ अथ दिए गए हैं।

3 —मनुस्मृति अध्याय—२—१४२ ४५।

4 —गुरुदेव जगत्सव ब्रह्मा विष्णू शिवात्मकम्
गुरो परतर नास्ति तस्मात् सम्पूजयेद गुरुम (गुरु गीता)

5 —महामहोपाध्याय गोपीनाथ कविराज—'पूजा तत्त्व' के आधार पर।

6 —वही।

7 —वही।

8 —स्वामी श्रीशिवोऽहम् सागर ।

9 —भारतीय सस्कृति कोप ।

10 —गुरु साक्षाच्छिव एव न सशय (ब्रह्म गीता) ।

11 — (।) शिवे रुष्टे गुरुस्त्राता, गुरौ रुष्टे शिवो नहि । शिवादिभिरप्यधिक यस्माद गुरयत्नेन पूज्यते (गुरुगीता)

(।।) द्रष्टव्य— श्रीरामचरित मानस के उत्तर काड म रुद्राष्टक का प्रसग ।

12 —निरुक्तकार श्री यास्काचाय ने निम्नलिखित मत्र उधृत करते हुए उसकी व्याख्या की है ,

य आतृणात्यवितथेन कर्णावदु ख कुवन्नमृत सम्प्रच्छन ।

त मन्येत पितर मातर न द्रुह्येत कतमच्चनाह ॥

जो सत्यनामक कुरेदनी, चिमटी आदि से कानो को पहले "आतृणाति" करेदता है, खोलता है–तृहि हिंसायाम् और फिर उनमे अमृत भरता है, ये दो काय गुरु ही कर सकता है। (कल्याण उपासना अक —गुरुपासना)

13 —कबीर-गुरु कुम्हार, सिख कुम्भ है घडि घडि काढै खोट

हाथ सहारा दे रहै, लागि न पावै चोट

जायसी सब्दहि सब्द भवौ उजियारो, सद गुरु भेद बतायौ

तुलसी श्री गुरु पद मनिगन ज्योती

सुमिरत भव्य दष्टि हिय होती

सूर - श्री वल्लभ नाव चन्द्र छटा बिन्दु सब जग माझ अधेरो

14 —चितुशक्ति विलास— (परमात्मा प्राप्ति के उपाय)

15 —कोपकार के अनुसार गुकारस्तमसि प्रोक्तो रुकारस्तन्निवतक । व्याकरण कार के अनुसार— गणाती त गुरु'— 'ग निगरणो धातु से अथ लेते हैं, जो अदर से कुछ निकाल कर दे—वही गुरु कहलाता है। (कल्याण उपासना अङ्क)

16 —(अ) गुरु गीता स्वामी श्री शिवोऽहम सागर ।

(आ) गुरु गीता—श्रीअविनाश चन्द्र मुखोपाध्याय ।

द्रष्टव्य गूढ विद्याच सर्वेषा देहिना नान सभव , उदय स्वप्रकाशेत गुरु शब्देन कथ्यते ।

17 —गुरौ मानुषबुद्धिस्तु मत्रे चाक्षरभावनाम्

प्रतिमासु शिलाबुद्धि कुर्वाणो नरक व्रजेत

18 —मनु ने गुरु की परिभाषा इस प्रकार दी है—

निषेकादीनि कर्माणि करोति यथाविधि

सभावयति चान्नेन स विप्रो गुरुरुच्यते (मनुस्मृति २ १४२)

19 —१३वां उल्लास ।

20 —मनुस्मृति २रा अध्याय आपस्तब धमसूत्र (२ ८ २५-२८)

21 —द्रष्टव्य महाकपिल पचरात्र, रामगीता, कामाक्षा तत्र चितायण आदि ।

22 —महायोग विनान - श्री योगेन्द्र विज्ञानी - सदगुरु क लक्षण ।

23 —अन्नपूर्णोपनिषद के अनुसार य पाच भ्रम ह —

जीवन्वरो भिन्नरूपाविक्ति प्राथमिको भ्रम

आत्मनिष्ठ कतृ गुण वास्तव च द्वितीयक

शरीरत्रय संयुक्तजीव' सगी तृतीयक
जगत्कारण रूपस्य विकारित्व चतुर्थक
कारणादिभिन्नजगत सत्यत्व पचमो भ्रम ।

मायामल, कर्त्तामल और आणव मल - ये तीन मल हैं । आणवमल को ही अभिनवगुप्त ने 'स्वरूप प्रच्छादन' कहा है । योगशास्त्र मे इन तीन मलो व प्रथम तीन भ्रमो का निवारण कुण्डलिनी के जागरणोपरान्त पटचक्र भेदन द्वारा तत्त्वशुद्धि होने पर होता है । चतुर्थ भ्रम का ब्रह्म का विकार रहित सिद्ध होने पर और पचम भ्रम का निवारण ब्रह्म दृष्टि से होता है ।

24 —वायवी सहिता म गुरु का कर्त्तव्य और लक्षण शक्तिपात के द्वारा शिष्य के मन और प्राण को लक्ष्य सिद्ध करना कहा है ।

25 —मीमासा शास्त्र म दो सिद्धान्तो का नाम लिया जाता है—'इति गुरव' 'इति प्रभाकरा'— प्रभाकर शिष्य की गुरु के प्रति अपार भक्ति और गुरु का शिष्य के प्रति अशेष स्नेह इसका द्योतक है ।

26 —पूजातत्त्व ।

27 —भावना बढ़ाने के जो सात स्थान बताये जाते हैं उनम सातवाँ स्थान गुरु का है मत्रे तीर्थे द्विज देवे दैवज्ञे भपजेगुरौ ।'

28 —भारतीय सस्कृति कोश ।

29 —पूजातत्त्व ।

30 —शक्तिपात—स्वामी विष्णुतीर्थ ।

31 —कुलार्णव तत्र

32 —चतुर्थ खड-अध्याय ३५ ।

33 —शक्तिपात समायोगादृते तत्त्वान्नित्त्वत
तद्व्याप्तिस्तद्धि शुद्धिश्च नातुमेव न शक्यते

(वायवी सहिता)

34 —तच्च देव प्रसादेन गुरो साक्षान्निरीक्षणात्
जायते शक्तिपातेन वाक्या देवाधिकारिणाम्

(ब्रह्माणिका)

35 —गुरु के मानसिक सकल्प से भी शिष्यो के उद्धार की बातें 'शकर दिग्विजय' के साथ ग्रन्थो म आयी हैं— यथा,

चित्र वटतरोमूले वृद्धा शिष्या गुरुर्युवा ।
गुरोस्तु मौन व्याख्यान शिष्यास्तु च्छिन्नसशया

36 —सफर से मिला सफर, हो गया मैं ।
खुदी मिट गयी खुद खुदा हो गया मैं ।

37 —भारतीय सस्कृति कोष—

धर्म शास्त्रार्थ तत्त्वज्ञ ज्ञान विज्ञान पारग
विबुधार्ति कराचिन्त्य देवाचार्य नमोऽस्तु ते

स्थविरवाद तथा महायान की सांस्कृतिक एकता

डा० भदन्त आनन्द कौसल्यायन

'सुना है बौद्ध धम म दो यान हैं महायान और हीन-यान, दोना याना म क्या अ तर है ?"

जि हे बौद्ध धम के क, ख, ग का भी परिचय नही वे भी दो याना की चर्चा करते सुने जाते हैं।

हमारी विनम्र मा यता है कि 'यान' एक ही है और वह 'बुद्ध-यान'। इसी स्थविरवाद तथा महा यान की सास्कृनिक एकता को प्रतिपादित करने का यह विनम्र प्रयास है।

भगवत् वचन ही है 'एकायनो अय भिक्खव मग्गो, सत्तान विसुद्धिया, सोक परिद्दवान समतिक्कमाय, ञायस्स अधिगमाय, निब्बाणस्स सच्छिकिरियाय यदिद चत्तारो सतिपट्ठाना। 'भिक्षुओ, यह काय, वेदना, चित्त तथा धम रूपी स्मृति उपस्थानो का अभ्यास ही ऐसा एक अयन, ऐसा एक माग, ऐसा एक यान है, जिससे प्राणियो की शुद्धि सम्भव है, जिससे शोक तथा रोने-पीटने का शमन हो सकता है, जिससे (सम्यक) ज्ञान की प्राप्ति हो सकती है तथा जिससे निर्वाण का साक्षात्कार हो सकता है।'

हम सव प्रथम बुद्ध धम की मूल उपादान सामग्री की ही चर्चा करें।

यदि पूछा जाय कि लिखित वाङ्मय का वह कौन सा नमूना है, जिसे भारतीय लिपि माला का अक्षरारम्भ कहा जा सके तो वह कदाचित् नेपाल की तराई के, पिप्रवा नामक स्थान के एक स्तूप के भीतर स मिले हुए उस पात्र पर खुदा हुआ लेख है जिस म भगवान बुद्ध की अस्थिया रखी हुई थी।

इसके बाद के किन्तु ऐतिहासिक दष्टि से अत्य त महत्वपूण वे स' और म' दो अक्षर हैं, जो पत्थर की उन पेटियो के उन ढक्कनो पर उत्कीण थे, जिन म भगवान बुद्ध के दोनो प्रधान शिष्यो सारिपुत्र तथा महामौदगल्यायन की अस्थिया रखी मिली हैं।

सारिपुत्र तथा महामौदगल्यायन का महापरिनिर्वाण साची (भोपाल के समीप) मे न हुआ था। उन अर्हतो की उन पवित्र धातुओ को साची के उन अ तर्राष्ट्रीय ख्याति प्राप्त तोरणो मे प्रतिष्ठित करने का गौरव सम्भवत उन धर्माशोक को ही प्राप्त है जि हाने बौद्ध धम के प्रचाराथ देश विदेश म विविध शिलालेख उत्कीण कराये। इनम से एक शिलालेख मे ऐसे सातपालि सूत्रो तक का उल्लेख है जो वतमान त्रिपिटक म पाये जाते हैं। सूत्रो के इन उल्लेखो की बदौलत त्रिपिटक का या कम स कम उन सूत्रो का ई० पूव तीसरी शता दी मे भी होना प्रमाणित हो जाता है।

हम नही जानते जिसे हम मूल बुद्ध वचन कहते हैं जिसका सम्पादन तथा सकलन ई० पूव की उन सगीतियो म हुआ, उसे कभी भारत म लिपि वद्ध किया गया या नही ? अभी तो श्री-लका के प्राचीन इतिहास महावसो' की यह सूचना ही सही मालूम देती है कि बुद्ध वचन पहली बार श्रीलका म ही लिपि वद्ध हुआ।

किन्तु साथ ही हम यह भी नही जानते कि उस समय जो त्रिपिटक लिपि बद्ध हुआ उसम व सभी ग्रन्थ थे, जिनकी गिनती आज त्रिपिटक के अन्तगत होती है और साथ ही यह भी नही जानते कि उन ग्रन्थो के अन्तगत वे सभी सूत्र थे, जो वतमान समय म त्रिपिटक के अन्तभूत माने जाते हैं।

इस दृष्टि स त्रिपिटक और उसके अन्तगत गिने जाने वाले ग्रन्थो का और उन ग्रन्थो के अन्तभूत माने जाने वाले सूत्रो का गम्भीर अध्ययन होना आवश्यक है।

यूरोप म बाइबल का इस प्रकार का विश्लेषणात्मक अध्ययन काफी प्रगति पर है।

सभी जानते हैं कि त्रिपिटक के अन्तगत हैं - सूत्र पिटक, विनय पिटक, तथा अभिधम्म पिटक। सूत्र पिटक के पाँच निकाय प्रसिद्ध हैं और विनय पिटक के महावग्ग, चूलवग्ग, पोराजिका पाचित्तिय, परिवार आदि पाच ग्रन्थ भी। अभिधम्म पिटक म सात प्रकरण गिने जाते हैं। जहाँ तक इन सातो प्रकरणो के त्रयोत्रिश-लोक म उपदिष्ट होने की बात है, इनम से एक ग्रन्थ कथा वत्थु की अट्ठकथा म तो साफ तौर पर लिखा है कि वह धर्माशोक के गुरु मोग्गलिपुत्ततिस्स की रचना है।

सस्कृत बौद्ध वाङमय को पालि बौद्ध वाङमय से बहुत परवर्ती माना जाता है, किन्तु वह उतना परवर्ती नही है, जितना परवर्ती समझा जाता है।

मानन वाले तो समस्त त्रिपिटक को ही नही, उनकी अट्ठकथाओं को भी बुद्ध-वचन वत् बुद्ध-कालीन ही मानते हैं। उनका कहना है कि जिस समय अशोक-पुत्र महेन्द्र और अशोक-पुत्री सघमित्रा ने धम प्रचाराथ श्री लका मे पदापण किया था, उसी समय वे त्रिपिटक के साथ साथ उसकी अट्ठकथाओ को भी साथ-साथ ले गये थे। उस समय उन मागधी अट्ठकथाओ का सिंहल म अनुवाद कर लिया गया। बाद मे बुद्धघोष प्रभृति आचार्यों ने उन्ही सिंहल अट्ठकथाओ का पुन मागधी म उलथा किया। अपनी इस मान्यता के समथन म वे पुरानी सिंहल अट्ठकथाओ के एक-दो वाक्याश भी उद्धृत करते हैं।

हम केवल उन दो-तीन सिंहल वाक्याशो की बिना पर यह मानना कि पहले सब अट्ठकथाओ का मूल पालि से श्री लका की दीप-भासा सिंहल म अनुवाद हुआ और पुन उस अनुवाद से उन्हे दुबारा मूल पालि मे अनूदित किया गया, बडी दूर की कौडी लाने जैसा प्रयास लगता है। इसकी अपेक्षा यह मान्यता सीधी और सरल लगती है कि अट्ठकथाओ की भी कुछ परम्परा पालि बुद्ध-वचन के साथ भारत स गई होगी उत्तरकाल म वह नाना प्रकार के प्रभावो से प्रभावित होकर समृद्ध हुई। अट्ठकथाओ के वर्तमान रूप के अस्तित्व म आने म जिसे आज हम महायानी-साहित्य कहते है उसका पर्याप्त हाथ है।

हमारी पालि अट्ठकथाएँ स्थविर वाद तथा महायान की मूल भूत एकता का प्रतिपादक वाङमय हैं।

इस समय तो हम इतना ही निवेदन करना चाहते हैं कि जिस समय श्रीलका की परम्परा के अनुसार वहां त्रिपिटक लिपिबद्ध हो रहा था और बाद म वही सुरक्षित सिंहल अट्ठकथाओ का पालि म उलथा हुआ, ठीक उसी के समानान्तर, उन्ही शताब्दियो म भारत मे भी सस्कृत मे ऐसे बौद्ध वाङमय की रचना हो रही थी जो उपादेयता वा प्रामाणिकता मे किसी भी तरह पालि वाङमय से उन्नीस नही था।

प्रामाणिकता म पालि त्रिपिटक की ही समानता रखनेवाला जो मिलिन्दपञ्हा ग्रन्थ है, वह निस्सन्देह प्राचीन भारतीय गद्य साहित्य का श्रेष्ठतम नमूना है। तो भी, हम निश्चयात्मक रूप स यह नही जानते कि इसकी रचना कब हुई, इसका रचयिता कौन था। हम यह भी स्थिर रूप से नही कह सकते कि यह ग्रन्थ मूल रूप म पालि मे ही लिखा गया था। इसकी पालि सस्कृतमय है। आचाय बुद्धघोष ने इसे त्रिपिटक के समान ही प्रमाण मूल ग्रन्थ माना है। इसम अनात्मवाद का प्रतिपादन अत्यन्त सरल, सुबोध बुद्धिगम्य शली म किया गया है। इसमे प्रतिपादित मन्तव्यो का सूक्ष्म विश्लेषणात्मक अध्ययन करने से ऐसा लगता है कि मिलिन्द प्रश्न स्थविर-वाद तथा महायान का सेतु बन्ध रामेश्वरम् है।

यद्यपि अट्ठकथाचार्यो म बुद्धघोष ही विशेष प्रसिद्ध और प्रधान हैं, किन्तु उनसे भी पूर्व बुद्ध-दत्त ने भारत से श्रीलका के लिए प्रस्थान किया। उन्होने अभिधम्मावतार नाम से एक बडे ग्रन्थ की रचना की। बुद्धघोष ने जहा अपनी रचनाओ म रूप, वेदना, सज्ञा, सस्कार तथा विज्ञान नाम के पाच स्कन्धों का विवेचन किया है, बुद्ध दत्त, ने उनके स्थान पर जिन चार परमार्थों का प्रतिपादन किया है, वे हैं रूप, चित्त, चैतसिक तथा निब्बान।

बुद्धघोष न केवल अट्ठकथाचाय थे बल्कि विसुद्धिमग्गो जैसे महान ग्रन्थ के रचयिता भी। निस्सन्देह यह ग्रन्थ समस्त त्रिपिटक का सार है और पालि वाङमय की अमूल्य निधि है। इसके बावजूद यह महायान से भी कम प्रभावित नही। बुद्धघोष ने इसकी रचना कर स्थविरवाद तथा महायान म अदभुत समन्वय स्थापित किया।

बुद्धघोष द्वारा रचित अगुत्तर निकाय की मनोरथ पूरणी अट्ठकथा म भी इस बात का उल्लेख है कि तथागत ने अपने ४५ वर्षावासो म से एक वर्षावास त्रयस्त्रिश देव-लोक मे बिताया।

खुद्दक निकाय के १५ ग्रन्थो म से जिन ग्रन्थो पर बुद्धघोष ने अट्ठकथायें नही लिखी, उस कमी को पूरा किया महास्थविर धम्मपाल ने। उनका समय बुद्धघोष से कुछ बाद का है।

अट्ठकथाओ को कभी कभी सस्कृत भाष्यो के समान माना जाता है। सस्कृत भाष्यो मे इतिहास की वह मूल उपादान सामग्री कहा जिससे पालि अट्ठकथाएं ओतप्रोत हैं।

बौद्ध क्रान्ति के अनन्तर जिस समय भारत म ब्राह्मणी उत्क्रान्ति हुई, उस समय प्रचार की दृष्टि से सस्कृत मे भी बौद्ध वाङमय की रचनाओ के महत्व को जिन्होने स्वीकार किया और एतदथ जिन्होने अपनी अदभुत प्रतिभा का उपयोग किया, आज का बौद्ध धम उनका कम ऋणी नही है।

ऐसे आचार्यगण म एक विशिष्ट स्थान है आचाय अश्वघोष का, जो एक ही साथ पण्डित भी थे, दाशनिक भी थे महान कवि भी थे और वाक् पटु तार्किक भी थे। लोगो की मान्यता है कि कविकुलगुरु माने जाने वाले कालिदास पर भी महान कवि अश्वघोष का बडा प्रभाव पडा था।

उनके द्वारा रचित बुद्ध चरित तथा सौन्दरानन्द तो प्रसिद्ध हैं ही। इनके अतिरिक्त उन्होने सारि पुत्र प्रकरण भी लिखा जो सस्कृत वाङमय का प्राचीनतम नाटक है।

प्रथम शताब्दी म ही जब श्रीलका म त्रिपिटक लिपिबद्ध किया जा रहा था सातवाहन नरेश यनश्री गौतमीपुत्र के राज्य काल (१६६-१९६ ई०) मे बरार अथवा दक्षिण भारत म नागार्जुन नाम की एक अद्भुत प्रतिभा ने जन्म लिया। उनके द्वारा रचित माध्यमिक कारिकायें अथवा माध्यमिक शास्त्र दार्शनिक चिन्तन की उडान म अपना सानी नही रखता। उनका दशन सामान्यत शून्यवाद के नाम से विख्यात है। यह अनात्मवाद का ही अदभुत प्रतिपादन है। नागार्जुन ने अपनी प्रखर प्रतिभा के बल पर न केवल सभी भौतिक तथा चतसिक पदार्थों को लेकर अनात्मवाद की प्रतिष्ठा की बल्कि सभी धर्मो यहाँ तक कि निर्वाण म भी आत्म तत्व के अभाव का प्रतिपादन किया।

धम्मपद म आगत तथागत क इस बुद्ध वचन की कि सब्बे सखारा अनिच्चा (सभी सस्कृत धम अनित्य हैं) सब्बे सखारा दुखा, (सभी सस्कृत धम असतापकारक हैं) और सब्बे धम्मा अनत्ता अर्थात सभी धम (सभी सस्कृत धम तथा असस्कृत धम निर्वाण भी) अनात्म हैं नागार्जुन न विशष प्रतिष्ठा की। नागार्जुन अनात्मवाद के सबस बडे और सबस सही व्याख्याकार थे।

सामान्य मान्यता है कि स्थविरवाद म शून्यवाद के लिए कोई स्थान नहीं। किन्तु प्रत्येक बौद्ध भिक्षु जो चीवर, पिण्डपात शयनासन तथा गिलानप्रत्यय को लकर प्रतिदिन प्रत्यवेक्षण करता है उसमें प्रतिध्वनि शून्यवाद ही की तो प्रतिश्रुति सुनाई देती है—

(१) यथापच्चय पवत्तमान धातुमत्तमेवेत यदिद चीवर तदुपमुञ्जको च पुग्गलो धातुमत्तको, निसत्तो, निज्जीवो, सुञ्ञो, सब्बानि पन इमानि चीवरानि अजिगुच्छनियनि इम

(२) यदिद पिण्डपातो तदुपुञ्जकोच प्रग्गला धातुमत्तका, निरसत्तो, निज्जीवो, सुञ्ञो।

(३) यदिद सेनासन तदुपमुञ्जको च भ्रम प्रग्गलो धातुमत्तको, निस्सत्तो निज्जीवो, सुञ्ञो।

(४) यदिद गिलानपच्चय— भेसज्ज परिक्खारो तदपमुञ्जकोच प्रग्गलो— धातुमत्तको, निस्सत्तो, निज्जीवो, सुञ्ञो।

अट्ठकथाओ को रचना के समय तक असग तथा वसुबन्धु प्रभृति अनेक बौद्धाचाय हुए। वसुबन्धु पहले वभाषिक मतानुयायी थे। बाद मे अपने बड़े भाई असग के प्रभाव से विज्ञान-वादी हो गये।

बौद्ध तकशास्त्र के ही नही मध्यकालीन न्याय के पिता दिङनाग और दिङनाग के ही उत्तराधिकारी *धमकीर्ति की प्रतिभा का लोहा सभी ने माना है। महापण्डित राहुल साकृत्यायन ने तिब्बत म धमकीर्ति के* प्रमाण वातिक की खोज की और उन्ह उस खोज निकालने का यश भी मिला।

उत्तरकालीन बौद्ध धम का महत्व समझने के लिए न केवल स्थविरवाद के गम्भीर अध्ययन की आवश्यकता है वल्कि सस्कृत बौद्धाचार्यों की गम्भीर रचनाओ के साथ-साथ उन वदिक परम्परा के आचार्यों के ग्रन्थो के भी अध्ययन की जरूरत है, जिनके पूव पक्ष का महान बौद्ध दाशनिक आचार्यों ने खण्डन किया है।

स्थविरवाद तथा महायान की मूलभूत सास्कृतिक एकता का सब से बडा प्रभाव तो स्वय तथागत की जीवनी है। चर्य्या शब्द हिन्दी का एक विशेष शब्द है। राहुलजी की बुद्धचर्या शाक्य सिंह मुनि गौतम बुद्ध के जीवन तथा प्रवचनों को लेकर जो भी त्रिपिटक मे महत्पूण सामग्री उपलब्ध है, उसका एक ऐसा सकलन बन पडा है, जिसकी टक्कर की दूसरी पुस्तक किसी भी देशी या विदेशी भाषा म नहीं।

जो भुवन प्रदीप ई० पूव ४६३ म प्रज्वलित हुआ था, वह ई० पूर्व ३८३ म अर्थात पूरे ८० वष तक अपने आलोक से समस्त लोगो को आलोकित करते रहने के अन्तर बुझ गया। तथागत महापरिनिर्वाण को प्राप्त हो गये।

महायान के बारे म यह प्रसिद्ध है कि उसने तथागत की ऐतिहासिकता से इनकार किया। तथागत की ऐतिहासिकता से इनकार करने का वास्तविक अभिप्राय इतना ही हो सकता है कि तथागत की 'बोधि' देशकालातीत है।

अन्यथा यदि यह मानकर चलें कि तथागत के जीवन की घटनाओ की जानकारी के लिए 'महायान' की ओर दष्टिपात करना निष्प्रयोजन है तो शुद्ध त्रिपिटक म से तो तथागत के जीवन-चरित्र की घटनाओ की जानकारी एक प्रकार से मिलती ही नही। स्वय त्रिपिटक का लिपि करण प्रथम शताब्दी मे हुआ और अट्ठकथाओ की रचना हुई भगवान बुद्ध के एक हजार वष बाद तथा त्रिपिटक के लिपि-करण के पाच सौ वष बाद। इन दोनो के बीच अज्ञात रचयिता ललित विस्तर तथा अश्वघोष के बुद्ध चरित्र का समय है। क्या यह सम्भव नहीं कि जो बातें त्रिपिटक मे नही, जो बात जातकट्ठकथा की निदान कथा मे अतिरिक्त हैं वे स्थविरवाद को महायान वाङमय की ही देन हो।

शाक्य सिंह के जीवन की सर्वाधिक प्रचारित घटना उनका गृह-त्याग अथवा महान अभिनिष्क्रमण है। मूल त्रिपिटक के पब्बज्जा सुत्त और अट्ठकथाओ के इतिवृत्त म बडा अन्तर है। मूल त्रिपिटक के अनुसार सिद्धाथ गौतम ने लोगो को मछलियो की तरह तडपते देखकर 'अपने माता पिता को अश्रु मुख' छोडा था। *बाबासाहब डा० भीमराव अम्बेडकर ने अपने 'भगवान बुद्ध और उनका धम' ग्रन्थ म* तथागत के अभिनिष्क्रमण को लेकर जिस कथानक का जुगाड किया है, वह बहुत कुछ पब्बज्जा सुत्त के वणन से मिलता जुलता है। तब सभी सामान्य ग्रन्थों मे, अश्वघोष के बुद्ध चरित म और जातकट्ठकथा

की निदान कथा म यह बूढे, रोगी, मृतक तथा स यासी को देखकर गह त्याग करने की कथा कहा से आई ? हो न हो यह यशस्वी जीवन गाथा स्थविरवाद को और उनके माध्यम से समस्त बौद्ध जगत को ही नहीं, समस्त सभ्य जगत को 'महायान' की ही देन है।

यू आज पालि वाङमय मे भी 'बोधिसत्व' आदर्श इस खूबी से प्रतिष्ठित है कि अब वह स्थविरवाद का ही अग बन गया है। किन्तु समस्त जातक वाङमय म जिस प्रकार बोधिसत्व आदर्श स्वीकृत है इससे यही प्रमाणित होता है कि यह 'महायान' की ही देन है। अट्ठकथाओ पर महायान के प्रभाव के जितने चाहो उतने उदाहरण एकत्र किये जा सकते हैं।

दीघनिकाय म तथागत के वार्धक्य का एक बडा ही स्वाभाविक वणन आया है। आनन्द स्थविर भगवान बुद्ध के बदन पर हाथ फेर रहे हैं और कहते हैं कि आपके बदन मे अब भुर्रियां पड गई हैं। भगवान कहते हैं, हा आनन्द जन्म लेना स्वभाव है बूढा होना स्वभाव है, मरना स्वभाव है।" किन्तु दीघनिकाय की अट्ठकथा म जहा इसका उल्लेख हुआ है, अट्ठकथाचाय अपनी ओर से कहते हैं कि तथागत के शरीर म वास्तव मे भुर्रियां नहीं पडी थी, वे केवल आनन्द को दिखाई दी थी। तथागत का 'धम' तो लोकोत्तर था यह उनके शरीर को भी 'लोकोत्तर मानना महायानी प्रवृत्ति के अतिरिक्त और क्या है ?

सिद्धाथ कुमार द्वारा देवदत्त के शर से विद्ध हस की प्राण-रक्षा की कथा सवविदित है। वह इतनी प्रेरक है इतनी प्रसादगुण पूण है कि बरबस किसी का भी मन मोह लेती है। एडविन अरनाल्ड के 'लाइट आफ एशिया' के माध्यम से उसका इतना प्रचार हुआ है कि लगता है कि प्रत्येक भारतीय भाषा के साहित्य मे उसे स्थान मिला है ? राष्ट्रकवि मैथिलीशरण गुप्त ने अपनी प्रसिद्ध कविता 'वह मा एक कहानी' के माध्यम से उसे हर साक्षर बच्चे की जबान पर चढा दिया है। पूछा जाता है कि उस कथा का मूल पालि म कहा है ? हमारे देखने मे नहीं आया। हो न हो, यह कथा भी बौद्ध आख्यानों को 'महायान' की ही देन हो सकती है।

प्राय पूछा जाता है कि डा० भीमराव अम्बेडकर ने स्वर्गीय धम्मान द कोसम्बी का अनुकरण करते हुए सिद्धाथ गौतमबुद्ध के अभिनिष्क्रमण के बारे म जिस आख्यान को गढ़ा है वह ठीक ह अथवा प्रत्येक स्कूली किताब मे जो बूढ़े रोगी मृत तथा स यासी को देखकर गह-त्याग करने की कथा दी गई है, वह ठीक है।

दोना पक्षो के पक्ष विपक्ष म बहुत कुछ कहा गया है कहा जा सकता है। यहा हमारा उद्दश्य सिद्धाथ कुमार के अभिनिष्क्रमण सम्बन्धी प्रश्न पर कोई निर्णायक उत्तर देना नहीं। सम्भव है यह प्रश्न इसी प्रकार विवादग्रस्त बना रहे। हमे तो इस अवसर पर यहा इतना ही निवेदन करना ह कि निस्सदेह सारी स्थविरवादी परम्परा बूढ़े रोगी, मृत तथा स यासी को देखकर महान अभिनिष्क्रमण करने की बात मे ही विश्वास करती ह, तो भी यह कथा स्थविरवाद को महायान की ही देन ह।

मूल त्रिपिटक म इसका न होना और जातकट्ठकथा का निदान-कथा म पूरे विस्तार के साथ पाया जाना और क्या प्रमाणित करता है ?

कहना अनावश्यक है कि जहा तक शाक्य सिंह की जीवनी के अभिनिष्क्रमण सम्बन्धी अश का प्रश्न है स्थविरवादी परम्परा तथा महायानी परम्परा म मूल भूत एकता रही है या स्थापित हो गई है।

मूल त्रिपिटक और उसकी अट्ठकथाओ म जहा जहां कुछ भेद ह अथवा अभिव्यक्ति का वशिष्ट्य ह, वहा वहां बहुधा उसकी एक ही व्याख्या सम्भव है कि या तो स्थविरवादी परम्परा और महायानी परम्परा क बीच वसा कोई वमत्य नहीं जसा आमतौर पर समझा जाता है या अट्ठकथाओ की व्याख्या भयानक रूप स महायान स प्रभावित है।

स्थविरवाद मे अनेक ऐसी मान्यताए हैं कि जिन से प्रकट होता है कि या तो स्थविरवादी भी भगवान बुद्ध के धम को ही नही, उनके शरीर को भी लोकोत्तर मानने लगे थे या अट्ठकथाओ द्वारा विशेष रूप से प्रतिपादित ऐसी सभी स्वीकारोक्तियाँ महायान से या अन्य किन्ही गैर-स्थविरवादी मान्यताओ से प्रभावित हैं। उदाहरण के लिए श्रीलका के स्थविरवादियो की एक मान्यता है कि तथागत का शरीर अट्ठारह हाथ लम्बा था। तथागत का शरीर था या किसी यक्ष या राक्षस का शरीर था? श्रीलका म घर घर पढ़े जानेवाले अत्यन्त प्रसादगुणपूर्ण बुद्धगुणालकार काव्य म भगवान बुद्ध के शरीर के अट्ठारह हाथ का होने की बात को परम्परा-सम्मत माना गया ह।

यदि भगवान बुद्ध सचमुच अट्ठारह हाथ के थे तो जिस समय कुमारभत्य जीवक के पीछे पीछे राजा अजातशत्रु वेळुवन म उनके दशनाथ गया था तो महान भिक्षु सघ के मध्य बठे तथागत को वह क्यो पहचान न सका था? त्रिपिटक म यह भी लिखा है कि भगवान बुद्ध ने महास्थविर महाकाश्यप के साथ चीवर की अदली बदली की थी। यदि भगवान बुद्ध अट्ठारह हाथ या छत्तीस फुट के थे और महाकाश्यप छह फुट के ही थे, तो तथागत का चीवर महाकाश्यप को और उसी प्रकार महाकाश्यप का चीवर तथागत को कसे फिट आ गया?

क्या ऐसी सभी लोकोत्तर कथायें लोकोत्तर धम की देशना करने वाले तथागत के शरीर को भी लोकोत्तर मान लेने की महायानी प्रवृत्ति की ही द्योतक नही है?

किसी भी बुद्धिवादी के मन म सिद्धार्थ गौतम की पारम्परिक जीवनी को लेकर जो कुछ प्रश्न चिह्न लगते हैं, उसम दो स्थल विशेष हैं। जातक की निदान-कथा मे लिखा है महापुरुष ने जन्म लेने के लिए कुल का विचार किया और यही निश्चय किया कि बुद्ध वैश्य या शुद्र कुल म उत्पन्न नही होते। क्षत्रिय या ब्राह्मण इन्हीं दो लोकमान्य कुलो म उत्पन्न होते हैं। आजकल क्षत्रिय कुल ही लोकमान्य है। (इसलिए) इसी म जन्म लूगा।'

जिन तथागत ने जन्म भर यही देशना की कि जन्म से न कोई ब्राह्मण होता है, न क्षत्रिय, उन्ही की जन्म सम्बन्धी पारपरिक कल्पना मे जातिवाद के विष से विषाक्त यह कल्पना न जाने कहा से आ मिली? इस कल्पना का न स्थविरवादी मान्यताओ से मेल खाता है और न महायानी मान्यताओ से।

जितने भी पालि-सूत्र हैं उन सभी म जाति-वाद का प्रखर खण्डन है। उपालि नाई था। शाक्य सिंह ने पहले उपालि नाई को प्रव्रजित किया और क्षत्रिय कुमारो को बाद मे। यदि उनकी दृष्टि म तथाकथित लोकमान्य क्षत्रिय कुल ही अभिनन्दनीय होता तो व पहले क्षत्रिय कुमारो को प्रव्रजित करते और उपालि स पाद वन्दना कराते, किन्तु उन्होने तो उपालि को ही पहले प्रव्रजित किया और क्षत्रिय कुमारो स उसकी पाद वन्दना कराई।

वज्र छेदिकोपनिषत् उपनिषदो म परिगणित होने के बावजूद एक जाति पाति विरोधी वर्ण व्यवस्था विरोधी महायान-कृति ह।

तब जाति-वाद से दूषित इस मान्यता ने स्थविरवादी परम्परा म और विशेष रूप से जातक की निदान कथा म जो स्थान पाया है, उसका एक ही बुद्धिसगत समाधान है और वह यह कि यह मान्यता किसी बोधिसत्व की है, न कि सम्यक् सम्बुद्ध की। भावी बुद्ध माना जाने होने पर भी बोधिसत्व बोधि लाभी नही ही होता।

सम्यक सम्बुद्ध की तो परिशुद्ध देशना है—

न जच्चा वसलो होति न जच्चा होति ब्राह्मणो।

जन्म से न कोई वृषल या शूद्र (—गुणवाची प्रयोग) होता है और न जन्म से कोई ब्राह्मण होता है।

क्योकि बौद्ध धम प्रत्यक्ष और अनुमान प्रमाण वादी है और क्याकि बोद्ध धमम 'शास्त्र-प्रामाण्यवाद' जैसी किसी भी शब्द प्रमाण को मानने की मजबूरी नही है, इसलिए शाक्य सिंह की जीवनी को लेकर प्रत्येक बुद्धिवादी के मन म कुछ शकाए कुशकाए पैदा होती ही हैं।

जिन तथागत ने भिक्षुओ के लिए करिश्मो या प्रातिहारियो के प्रदशन पर प्रतिबन्ध लगाया जिन तथागत ने उत्तरी मनुष्य धम प्रदर्शित कर सकने की मिथ्या घोषणा करने वाले भिक्षुओ को सघ स ही निकाल बाहर करन का आदेश दिया, उन्हा तथागत के नाम पर न जाने कितने करिश्मे प्रचलित हो गये हैं जसे——

१—बोधिसत्व ने चारो दिशायें, चारा अनुदिशायें, नीचे ऊपर दसा दिशाओ का अवलोकन कर, अपने जैसा (किसी को) न देख सात पग गमन किया। सातवें पग पर पहुच "मैं ससार मे सब श्रेष्ठ हू", पुरुष पु गवो की इस प्रथम वाणी का उच्चारण करत हुए सिंह-नाद किया।

२—भगवान बुद्ध अपनी परलोकवासी माता को उपदेश देने के लिए त्रयात्रिंश लोक म गये। वहाँ उन्होंने अभिधम्मपिटक का उपदेश किया।

३—अपने भिक्षुओ के लिए तो गृहस्था के सामने दिव्य प्रदशन करने का निषेध किया, किन्तु स्वय यमक प्रातिहाय किया।

प्रकृति के नियमो का उल्लघन कर किसी भी घटना को घटित किया जा सकता हो, ऐसी सम्भावना तो नही ही है, किन्तु व्यक्ति विशेष ऐसी असाधारण बातें कर ही सकता है, जो दूसरे नही कर सकते।

तो भी इन असाधारण बाता के कर सकने की एक सीमा स्वीकार की जानी चाहिए न। किसी भी आदमी, किसी भी देवता अथवा किसी भी "ब्रह्म" के बारे म यह स्वीकार नहीं किया जा सकता कि वह जो चाहे कर सकता है, जो चाहे नही भी कर सकता है तथा जो चाहे उल्टा भी कर सकता है (करतु अकरतु, अन्यथा करतु शक्यते स ईश्वर)। यदि ऐसा विश्वास किया जायगा तो न जाने कितने साई बाबाओ के लिए अ ध श्रद्धालु जनता को लूटने-खाने की खुली छूट हो जायगी।

जहा तक यौगिक ऋद्धि—(सिद्धियो की बात है जन-अजन वदिक-अवदिक, बौद्ध-अबौद्ध, स्थविरवादी-महायानी सभी परम्परायें उनमे विश्वास रखती प्रतीत होती हैं।

तुलनात्मक दष्टि से स्थविरवाद की अपेक्षा महायान मे शायद कुछ अधिक ही विश्वास किया जाता है।

जहाँ अन्य अनेक विषयो मे स्थविरवाद तथा महायान मूल रूप से एक हैं, वहाँ तथागत द्वारा किये जा सकनेवाले प्रदशनो के बारे म तो उनम पूरी पूरी एकता है। दिव्य चक्षु तथा दिव्य-श्रोत्र आदि म सभी का विश्वास है।

आज उनके प्रामाणिक परीक्षण की आवश्यकता है ताकि सत्यासत्य यथाथ-अयथाथ का यथा भूत ज्ञान प्राप्त हो सके।

बौद्ध-वाङ्मय को लेकर या बुद्ध चर्या को ही लेकर जो स्थविरवाद तथा महायान की मूल भूत एकता के सकेत दिये गये हैं, वे सापेक्ष दष्टि से इतने महत्व के नही हैं, जितने महत्व के सद्धान्तिक एकता के निर्देश हैं। स्थविर वाद तथा महायान दोनो चारो आय सत्यो को जस का तस स्वीकार करते हैं आय अष्टागिक माग को जस का तस स्वीकार करते हैं और स्वीकार करते हैं प्रतीत्य समुत्पाद को भी जस का तस।

स्थविर वाद की अपेक्षा महायानी वाङमय की यह विशेषता हैं कि उसने पर वाद खण्डन करते हुए अपनी मान्यताओ को तर्क की सुदृढ़ भूमि पर प्रतिष्ठित किया है। स्थविर वाद ने तो चार आय सत्या आय अष्टागिक माग तथा प्रतीत्य समुत्पाद की घोषणा भर की है, महायान ने उनकी डटकर वकालत की

है। यदि महायानी आचार्यों ने—अश्वघोष, शांति देव, वसुबन्धु, असंग, दिङनाग, धर्मकीर्ति ने खड्ग् हस्त होकर स्व वाद का प्रतिपादन और पर वाद का मर्दन न किया होता तो भारत मे बौद्ध धर्म टिका ही नहीं रह सकता था।

आत्मा और परमात्मा के बारे म सर राधाकृष्णन जैसे आत्मवादी परमात्मवादी आधुनिक दार्शनिको की यह मिथ्या धारणा है कि स्थविर वाद तो निस्स देह अनात्मवादी तथा अनीश्वरवादी है, किन्तु महायान मे आत्म-तत्व तथा परमात्म तत्व को मानने की गुंजायश है। बात इसके सर्वथा विपरीत है, स्थविर वाद ने तो केवल रूप, वेदना, सज्ञा, सस्कार तथा विज्ञान के आत्मवादी होने की घोषणा की है, किन्तु महायान ने तो स्पष्ट रूप से "नवात्मास्ति स्कन्ध मात्र तु पचक" कहकर उसका खुला और स्पष्ट निषेध किया है। इसी प्रकार स्थविर वाद ने तो भरसक सौम्य शब्दो म ईश्वर कर्तृत्ववाद का निषेध किया है महायान ने तो ईश्वर कर्तृत्ववाद को ध्वस्त प्रज्ञ लोगो की जडता का एक लक्षण कहा है। राहुलजी की कृपा से धर्मकीर्ति का यह श्लोक पर्याप्त प्रसिद्धि पा गया है—

वेद प्रामाण्य कस्यचित कर्तृवाद
स्नाने धर्मेच्छा जातिवादावलेप
सन्तापारम्भ पाप हानाय चति
ध्वस्तप्रज्ञाना पञ्च लिगानि जाडये।

धर्मकीर्ति से भी कही अधिक प्रखर असग हैं। उनका कहना है कि कोई चीज हो और किसी को दिखाई न दे, ऐसा अन्धापन तो समझ म आता है, किन्तु कोई चीज हो ही नही— जैसे आत्म तत्व तथा परमात्म तत्व—और तब किसी को दिखाई दे ऐसा अन्धापन तो कल्पनातीत है।

कहनेवाले कहते हैं कि चार आर्य सत्य आर्य अष्टागिक मार्ग प्रतीत्य समुत्पाद को लेकर तो कोई वैमत्य नही, स्थविरवाद तथा महायान म असली वैमत्य निर्वाण के स्वरूप को लेकर है। भगवान बुद्ध का धर्म सु-आख्यात है। भगवान बुद्ध का धर्म सादृष्टिक है। भगवान बुद्ध का धर्म अकालिक है। भगवान बुद्ध के धर्म के बारे मे कहा जा सकता है कि आओ और स्वय आकर परखकर देख लो। भगवान बुद्ध का धर्म उन्नति पथ पर अग्रसर करनेवाला है। भगवान बुद्ध के धर्म का कोई भी बुद्धिमान आदमी व्यक्तिगत तौर पर साक्षात कर सकता है। ऐसे धर्म मे निर्वाण ही जिसका परमार्थ है यदि निर्वाण के बारे म ही वमत्य हुआ तब तो कोई बात नही बनी या यह कहना चाहिए कि यह तो गम्भीर चिन्ता का विषय है।

जिस समय किसी भी भिक्षु की उपसम्पदा ही नही प्रव्रज्या भी होती है, वह कहता है और उससे कहलाया जाता है— 'सब दुक्ख निस्सरण निब्बाण सच्छि करणत्थाय इम कासाव गहेत्व पब्बाजेथ म भन्ते अनुकम्प उपादाय' अर्थात सभी दुखो का जो एकान्तिक निरोध है जिसे निर्वाण कहते हैं, उसका साक्षात करने के लिए यह चीवर ग्रहण कर आप अनुकम्पा करके मुझे प्रव्रजित कर दें।'

सभी प्रकार के शारीरिक मानसिक दुखो के एकान्तिक निरोध का नाम निर्वाण है।

क्या इस प्रकार का निर्वाण सम्भव है? इसे सम्भव मानना श्रद्धा का विषय है। रोग है तो स्वास्थ्य भी है। रोग मुक्त होने से पूर्व रोग मुक्त हो सकने अथवा स्वास्थ्य-लाभ की सम्भावना को स्वीकार करना रोगी के लिए श्रद्धा का ही विषय है।

क्या यह निर्वाण इसी छह फुट के शरीर म, इसी पृथ्वी पर प्राप्त किया जा सकता है? तथागत का दृढ़ आश्वासन है हां।

पचवर्गीय भिक्षु जब अर्हत हो गये जब यश और उसके मित्रो सहित तथा स्वय भगवान बुद्ध को भी शामिल करके इस लोक मे अर्हत भिक्षुओ की सख्या इकसठ हो गई तो भगवान बुद्ध ने उन सभी अर्हत

भिक्षुओ को सम्बोधित करके कहा - भिक्षुओ, जितने भी मानुष या दिव्य बन्धन हैं मैं उन सभी से मुक्त हू। भिक्षुओ, जितने भी मानुष या दिव्य ब धन हैं, तुम भी उन सभी से मुक्त हो। इसलिए भिक्षुओ अब बहुत जनो के हित के लिए बहुत जनो के सुख के लिए विचरो ऐसे धम का उपदेश दो जो आरम्भ म भी कल्याण कारक हो मध्य म भी कल्याणकारक हो तथा अन्त म भी कल्याण कारक हो।

तथागत की इस देशना से स्पष्ट है कि साध्य तो है जन सेवा, जन कल्याण , अहत होना उसका साधन मात्र है। अहत होना स्वय अपने म साध्य नही, क्योकि जो स्वय मागभ्रष्ट है वह दूसरा का पथ प्रदशक कसे हो सकता है ? जो स्वय मलिन है वह दूसरा को परिशुद्ध कस कर सकता है ?

यही स्थविर वाद तथा महायान की मूल भूत एकता का वह मिलन बिन्दु है, जहा दोना परम्पराओ का सुन्दर समन्वय हो जाता है।

स्थविरवाद ने आत्म सुधार पर जोर दिया महायान ने परोपकार पर। बिना आत्म सुधार के परोपकार नही हो सकता और वह आत्म सुधार भी किस काम का जो किसी के कुछ भी काम नही आ सकता।

ऐसा अहत भिक्षु सम्पूण रूप से परिनिवृत्त होने पर उसके पाचो स्कधो, रूप वेदना, सज्ञा, सस्कार तथा विज्ञान का निरोध होने पर उनका क्या होता है, तथागत ने इस प्रश्न को अव्याकृत रखा है। कही, कुछ भी तो उत्तर नही दिया पोट्ठपाद के विविध प्रश्नो के उत्तर म यही कहा—'पोट्ठपाद ! मैंने यह कब कहा कि तथागत परिनिवृत होने के अन तर रहते हैं। पोट्ठपाद ! मैंने यह कब कहा कि तथागत परिनिवृत्त होने के अनन्तर नही रहते। पोट्ठपाद। मैंने यह कब कहा कि तथागत परिनिवृत्त होने के अनन्तर रहते भी हैं और नहीं भी रहते। पोट्ठपाद मैंने यह कब कहा कि तथागत परिनिवृत्त होने के अन तर नही भी रहते और नही नही भी रहते (दोनो का निषेध)।'

'तो क्यो नही कहा ?

इस प्रकार के सभी प्रश्नो का पूछा जाना और उनका उत्तर दिया जाना निष्प्रयोजन है, इनसे कोई भी अथ सिद्ध नही होता।

तथागत की दृष्टि मे काम की बात एक ही थी, सारवान वस्तु एक ही थी—सत्वो की शुद्धि, शोक तथा रोने पीटने का शमन, दुख दौमनस्य का अन्त, ज्ञान की प्राप्ति तथा निर्वाण का साक्षात्कार।

महान कवि महान दाशनिक अश्वघोष ने इसी अनिवचनीयता को क्या सुन्दर जामा पहनाया है—

दीपो यथा निर्वृत्तिमभ्युपेतो
नैवावनिं गच्छति नान्तरिक्ष
दिश न काञ्चित् विदिश न काञ्चित
स्नेह क्षयात् केवलमेति शान्ति
एव कृति निर्वृत्तिमभ्युपेतो
नैवावनिं गच्छति नान्तरिक्ष
दिश न काञ्चित विदिश न काञ्चित
स्नेह क्षयात केवलमेति शान्ति।

जिस प्रकार स्नेह (तैल) के न रहने पर दीपक बुझ जाता है। उसके बारे म यह नही कहा जा सकता कि वह पृथ्वी की ओर जाता है अथवा आकाश की ओर वह स्नेह (तल) के न रहने पर केवल शान्ति को प्राप्त होता है। इसी प्रकार जो कृतकृत्य हो गया है जिसकी अविद्या तथा तृष्णा का क्षय हो गया है, वह स्नेह आसक्ति के न रहने पर बुझ जाता है। उसके बारे म भी यह नहीं कहा जा सकता कि वह पृथ्वी

हो सकता है कि सभी दुखो के एकान्तिक निरोध को, इसी छह फुट के शरीर मे निर्वाण प्राप्ति को कुछ लोग सम्भव ही न मानते हो। वास्तव म निर्वाण कोई ऐसी वस्तु है भी नही जिसे आदमी दौड भाग कर प्राप्त कर सके। जिस प्रकार स्वस्थ हुआ जाता है स्वास्थ्य प्राप्त नहीं किया जाता, उसी प्रकार निव त्त हुआ जाता है, निर्वाण प्राप्त नही किया जाता।

प्रसिद्ध दार्शनिक डा० ठालके का कहना था कि यह बात नहीं है कि आदमी अपने आदर्शों तक पहुँचते नही, आदर्शों तक पहुचा ही नही जा सकता। आदर्शों का आदर्शतत्व इसी बात म है कि वे आकाश म स्थित ध्रुव तारे की तरह जीवन रूपी नौका का सही सही दिशा निर्देश करते रहते हैं।

हो सकता है किसी किसी के लिए ऐसा महत्व ऐसा निर्वाण जिसमे अविद्या और तृष्णा के क्षय के अतिरिक्त कुछ भी नही, लेश मात्र भी आकषण न रखता हो। एसे मनीषियो के लिए आचाय शान्ति देव के बोधिचर्यावतार के ये श्लोक कितने अधिक प्रेरणादायक सिद्ध होगे—

मुच्यमानेषु सत्वेषु ये ते प्रामाद्यसागरा।
तेरेव ननु पर्याप्त मोक्षेण अरसिकेन किं।

(प्राणियो को दु ख मुक्त होते देखकर मेरे मन म जो आन द की हिलोरें उठती हैं, वह ही मेरे लिए पर्याप्त हैं। इस नीरस मोक्ष को लेकर क्या करूगा ?)

ये केचित दु खिता लोके सर्वे आत्मसुखेच्छया।
ये केचित सुखिता लोके सर्वे अन्यसुखेच्छया॥

(जितने भी आदमी ससार मे दुखी हैं वे केवल इसलिए दुखी हैं कि अपने को सुखी बनाने के प्रयत्न म लगे रहते हैं। जितने भी आदमी ससार म सुखी हैं, वे केवल इसलिए सुखी हैं कि वे दूसरो को सुखी बनाने के प्रयत्न म लगे रहते हैं।)

दूसरो की सुख साधना ही कदाचित महायानी निर्वाण है। निर्वाण को निर्वाण क्यो कहते हैं ?

(१) इसकी सज्ञा लोकोत्तर है।
(२) इसे चारो माग फलो के माध्यम से ही साक्षात किया जा सकता है।
(३) यह 'वान' कहलाने वाली तृष्णा को जड मूल से खोद डालता है।

स्वभाव से एक ही प्रकार का होने पर भी दो प्रकार का माना जाता है—

(१) सउपादिसेस निर्वाण
(२) अनुपादिसेस निर्वाण

पाचो स्कन्धो के विद्यमान रहने पर जिस निर्वाण की प्राप्ति होती है वह स उपादिसेस निर्वाण कहलाता है।

पाचो स्कन्धो का निरोध होने पर जिस निर्वाण की प्राप्ति होती है वह निरुपादिसेस निर्वाण कहलाता है।

पदमच्चुतमनन्तमसखतमनुत्तर।
निब्बानमिति भासन्ति वानमुत्ता महेसिनो।

जो तृष्णा मुक्त महर्षि हैं वे उस पद को जो च्युति मुक्ति है जो अनन्त है, जो असस्कृत है, जो अनुत्तर है निर्वाण कहते हैं।

स्थविरवाद के हिसाब से भी निर्वाण अनिवचनीय ही है और महायान के हिसाब से भी।

वदिको का 'ब्रह्म' को अनिवचनीय प्रतिपादित करना कदाचित इसी शब्दावलि का सदुपयोग है।

जिस प्रकार हिन्दू शब्द, जिसका फार्सी भाषा मे चोर इत्यादि अर्थ किया जाता है, हिन्दुओ को दूसरो की ही देन है इसी प्रकार 'हीन यान' शब्द का भी जो स्थविरवादियो को महायानियो ने दिया है, कोई अच्छा अर्थ नही। हीन तुच्छ का पर्याय है और तुच्छ की अपेक्षा भी अधिक हीनतर है।

स्थविरवादियो ने तो अपने आपको कभी हीनयानी कहा नही, कोई कहेगा ही क्यो।

आखिर महायानियो ने भी स्थविरवादियो को 'हीनयानी' कह कर एक प्रकार की गाली क्यो दी ?

इसका उत्तर बौद्ध धर्म के स्वीकृत आदर्शों की भिन्नता मे है।

बौद्ध-साधक या तो अर्हत होने की कामना कर सकता है, या प्रत्येक बुद्ध होने की ओर या फिर सम्यक सम्बुद्ध ही होने की।

तीनो आदर्शों मे स्तरो की भिन्नता है, अन्यथा परस्पर किसी प्रकार का विरोध नही।

आप कल्पना कीजिये एक जलती हुई नगरी है। एक आदमी को कोई दूसरा बता देता है कि नगर मे आग लगी हुई है। फलत मरने का कोई अर्थ नही वह भाग खडा होता है और किसी क्षेमकर भूमि पर जा स्थित होता है। वह अर्हत है।

अब आप कल्पना कीजिए एक जलती हुई नगरी है। एक दूसरा आदमी है। उसे कोई दूसरा नही बताता कि नगर मे आग लगी हुई है। वह स्वय ही जान लेता है कि नगर जल रहा है। वह भाग खडा होता है और किसी क्षेमकर भूमि पर स्थित होता है। वह प्रत्येक-बुद्ध है।

अब आप फिर कल्पना कीजिए। एक नगरी है जल रही है। एक आदमी को इसकी जानकारी होती है कि आग लगी है। उसकी स्वाभाविक प्रवृत्ति होती है कि नगर से भाग चले और जैसे बन अपनी रक्षा कर ले। किन्तु वह महामानव है सोचता है, अकेले अपनी जान लेकर भागने मे क्या सार है ? सभी के सरक्षण का योग्य उपाय करना चाहिए। वह आत्म रक्षा की चिन्ता नही करता, वह भूत हित म रत हो जाता है और सभी का सरक्षण करने म समर्थ होता है— मार्गद्रष्टा होने के नाते अन्यथा उसके बताये मार्ग पर चलकर सरक्षण तो सभी को अपना अपना करना ही होता है।

स्वय कल्याण-पथ पर चलते हुए जो दूसरो को भी कल्याण पथ पर चलने की प्रेरणा देता है, जो पथ भ्रष्टो का पथ प्रदर्शक है जो घने अन्धकार मे भी प्रज्ञा की ज्योति प्रज्वलित करता है वह सचमुच वन्दनीय है, पूजनीय ह। वही सम्यक सम्बुद्ध ह।

आपको अधिकार है कि आप सम्यक सम्बुद्ध ही होने की महती आकाक्षा को अपने मन मे जगह दें और जो विचार आत्म सरक्षण स अधिक कुछ नही कर सकता, उसे हीन दृष्टि से देखें।

किन्तु क्या वह आत्म सरक्षण मात्र के लिए प्रयत्नशील प्राणी भी उस प्राणी की अपेक्षा अच्छा नही जो जलती हुई आग मे ही व्यर्थ जल मरता है और जो अपना आत्म रक्षण कर सकने के प्रयास म असमर्थ है, या व्यामोह के कारण वैसा प्रयत्न ही नही करता। जो अर्हत है जिसने मार्ग फलो को साक्षात करके अर्हत्व फल प्राप्त किया है, वह हर पृथक जन स श्रेष्ठ है।

वह व्यक्ति जो स्वय मार्ग का आविष्कारक ह, भले ही किसी दूसरे का पथ प्रदर्शन कर सके या न कर सके भले ही उसकी ऐसी कुछ नीयत भी न हो तब भी वह कितना अच्छा है, स्वय मार्ग का आविष्कारक और स्वय उस पर चलकर क्षेमकर भूमि पर प्रतिष्ठित होने वाला !

अरे इसमे तो कोई सन्देह नही कि समस्त चराचर लोक द्वारा वन्दनीय हैं वे अर्हत सम्यक सम्बुद्ध ही जिन्होने स्वय मार्ग का आविष्कार किया ह, अन त, प्राणियो को उस पथ का अनुसरण करने का प्रेरणा दी ह और जो भी प्राणी उनके दिखाय कल्याण पथ क अनुगामी बने हैं व सब क्षेमकर भूमि पर प्रतिष्ठित हो गय हैं।

तब इसमे किसी के लिए भी ऐसी कौन-सी बात है कि अपने को 'महायानी' कहे और दूसरे को 'हीनयानी'।

महायान निस्सन्देह महायान है, किन्तु तथाकथित हीन यान भी कुछ ऐसा 'हीन यान' नहीं कि उसे हीन यान' कहने का ही आग्रह किया जाय।

अन्य अनेक बातें हैं, जिनकी चर्चा आवश्यक है। किन्तु बौद्ध धम भले ही अकालिको' हो व्याव हारिक स्तर पर तो काल की मर्यादा को स्वीकार करना ही पडता है।

Yantra Mantra and Tantra

Shri K C Aryan

The subject of Yantra Mantra and Tantra is very vast In the following paragraphs I shall try to present it in as concise and clear a manner as possible All the three elements form part of worship and have been in use since Vedic or pre Vedic period They are so intimately interlinked that it is not possible to study one without being fully conversant with the other

In Tantra Shastras yantra means ritual diagram or a symbolistic diagrammatic body of a prayer verse which is a geometrical formula for each god of the Hindu pantheon It is intended to enable the worshipper attain greater self control and concentrate all his ideas and physical forces on meditation of the Supreme Principle This way it enables him to attain oneness with God Apparently a Yantra is geometrical in shape and composed by lines curves and dots It can be square, triangular, circular, hexagonal octagonal or polygonal It can be a star with 6 8 or 100 sides Some yantrika compositions depict magic circles sacred squares a concatenation of curves or an intersection of polygons that enclose the magic Mandala The power of the deity is invoked into these diagrams The deity is confined to its enclosure, held spellbound and can not escape In short yantras are geometrical contrivances, the contours of which can bind the deity and make him/her do things according to the will of the worshipper To understand its true nature one has to go beyond the notions of geometry into those of dynamics A yantra represents a particular force which increases in proportion to the abstraction and precision of the diagram It is either drawn and painted on cloth and paper or engraved on copper sandalwood or stone The Tantrikas believe the yantra to be the subtle body of a particular deity

When a devotee suceeds in attaining a certain degree of spiritual power with constant worship of his chosen deity through idol recitation of Mantras, sacrificial offerings, etc then only can a Guru allow him to worship with the aid of yantra This means that first of all he has to arouse the hidden spiritual powers within himself This exercise eventually results in the complete union of soul with the Almighty The devotee has to pass through a number of stages in order to arrive at this stage In short yantra bridges the gap between gross and subtle forms of worship

The yantra is contemplated upon as the body of the deity Each part of it represents the Shakti the female counterparts of male deities whose significance is known only to the instructed Sadhaka While some yantras are represented merely by geometrical shapes at times the figure of the deity is also drawn or engraved along with the lines the purpose being merely to strengthen the faith of the worshipper in his Sadhana

Worship with the help of yantras was elaborately developed by the Tantrikas The Tantrashastras contain a wealth of information on yantras and their philosophy According to Kularnava Tantra the yantras have the power to free the devotee from all kinds of fears and bondage He should pray in a state of purity and expel carnal desires anger, greed etc from his mind

Worship of yantras is pursued as a joyous rhythmic ritual through an integrated employment of thought, word and physical movement and is also used to signify the combined ritual itself

Through these yantras, the supernatural powers are believed to be controlled magically and made effective By worshipping them, the worshipper can fulfil all his desires Some yantras are drawn as acts of devotion, when undergoing some religious ceremony While there are others which are intended to yield material or worldly gains or which help a donor attain the desired end The yantras should be drawn and worshipped on prescribed days

The Sadhaka is required to create his worship to the days the phases of the moon, times of the year and the positions of the planets and constellations Some yantrika pictures depict elaborate calculation systems something like a checkerboard which enables the Sadhaka to work out the necessary correspondence These magic square devices are also used as a way of producing a variety of mantra combinations The Devatas or mantras are inscribed in these squares which are painted in symbolic colours The yantrika diagrams refer to continents, planetary movements and cosmic genesis

The geometrical shapes of the yantras are based on deep spiritual philosophy, which is closely related to the five elements i e Panchatattva of which are composed the cosmos and the human body According to Hindu philosophy everything that forms part of the cosmos (Brahmanda universe macrocosm) exists in the human body also (Pinda microcosm) The human body visible to our eyes is termed gross or sthula by Hindu sages (Rishis) Within this body exists the subtle or Sukshma body The subtle form of human body is seen as a subtle form of a totally alive universe This subtle body consists of six Chakras— Muladhara Svadhisthana Manipuraka Anahatam Vishuddhi and Ajna Each Chakra is in the shape of a lotus the total number of petals of six Chakras is 51 and on them are inscribed the alphabetic letters of Sanskrit language According to the Tantrashastra the soul in the body is the very self of these alphabetic letters The Mother Goddess, the embodiment of these letters is present in the various letters in the Chakras Just as the melody issues from a lute when its chords are struck similarly when the awakened Kundalini pierces through the six Chakras the chords of the letters thereby the soul is struck in an harmonious order This enables the Tantrika devotee attain spiritual achievement (Siddhi) in less time

The Kundalini is roused through the power of the mantras (mantra Shakti), Mantra being the harmonious symphony of the body and soul of the deity Mantra Shakti is the very foundation on which the whole edifice of Yantrika and Tantrika worship (Sadhana) stands This is how this process is explained in the Shastra— the worshipped deity (Ishta Devata) is the very self of the Atman, not separate from it The

true Tantrika worship is the worship in the mind The form of the deity is made manifest by the recitation of Mantra (japa) The Mantra is regarded as the soul of the worshipped deity The yantra becomes infused with the actual presence of the deity, *when the Mantras are correctly recited* 'Mantra, when rightly said, is a potent compelling force, a power of words effective both to produce material gain and accomplish worldly desires whatever the Sadhaka desires that he surely obtains It is said that Siddhi is the certain result of Japa or recitation of Mantra with the help of image or yantra (ritual diagram) associated with a particular deity" The Tantrikas believe that deity in the form of Mantras is sound (Shabda Brahman) Each deity has his or her own yantra which is worshipped to the accompaniment of appropriate Mantras There is a wide variety of yantras— some are mere geometrical contrivances, others have the image of the deity inscribed on them along with the Mantras The deity may be realised *in any object The same power which manifests itself to the ear through the* Mantra and is represented in lines and curves of yantra is the body of the deity Thus yantra is the graphic symbol of the Shakti indicated by the Mantra with which identification takes place

The mantras often have a ritual purpose, so they are recited when certain rituals are being performed They even have magical properties By means of the mantra, cosmic and bodily energies are concentrated into rituals The yantra is closely linked with mantra in that by means of this diagram, visual energies are concentrated

Generally the Bija mantras are used for these rituals, for they are regarded as Shaktirupa and endow the *worshipper with stupendous spiritual powers Their impor-*tance lies in their being the quintessence of Mantra The *relation of Bija-Mantra and* mantra is the same as that of the seed and tree Each deity *has his or her own Bija-*Mantra for example Krim is the Bijamantra *of Kali, 'Srim' of Lakshmi, 'Hrim' of* Maya, etc. The Bijamantras are always monosyllabic *It may be noted here that the* first Bijamantra was 'Aum which is still regarded *as the most important and powerful* Vedic mantra. Aum is the root syllable *of origination and dissolution, the ancient* Brahman vibratory syllable in which the presence of the Brahman [illegible] (total reality) was condensed, It is the nucleus of [illegible] mantras The [illegible] Bijamantras are of secondary importance *They are regarded as very effective, because their* [illegible] and sounds produce [illegible] vibrations on the [illegible] The [illegible] recitation of a Bijamantra [illegible] to attain a high degree of spiritual achievement in a very short time

The yantras are [illegible] or Panchabhuta [illegible] correspond to the [illegible] elements, each of [illegible] i.e. Lam [illegible] earth, [illegible] ether These Bijamantras are [illegible] Ishvara and [illegible]

[illegible] known as [illegible] of Mantra [illegible]

centre of the Shrichakra or Shriyantra rises the Great Goddess like the Sun, in a blaze of light excelling the brilliance of countless mid day suns and the coolness of innumerable moons The central point is called the Bindu symbolising the readiness of the Mother to create as a concentrated power, i e the Mother stands at the centre of the universe The world is issued from and will dissolve into it There are two sets of triangles— triangles standing on its apex represent Shakti or Shivayuvati, while the set of inverted triangles are Shiva or Shrikantha The triangles placed across one another form a hexagon and symbolise the union of Shiva (Aham) and Shakti (Idam) In other words it is suggestive of the creation of the universe At the centre of this hexagon is a crescent which enlarges into a full circle or a Bindu At the base of two circles of lotus petals is the square or Bhupura, having four gates, each guarded by a goddess

According to the Yoginihridaya, ' the Shrichakra came into being when Shakti assumed the form of the Brahmanda (universe) through Her Will and gazed at Her Universal Form This means that the creation of the universe is the result of the perpetual union of Shiva and Shakti In the absence of such a union there would be the final dissolution or Mahapralaya

The worship of Shriyantra is considered to be extremely beneficial for the Sadhaka The six Chakras of the yantra are identical with the Chakras in the subtle body of the worshipper The Bindu corresponds to the Sahasrara Chakra

The discovery of Shriyantra was the result of Adi Brahma Vidya or Supreme Knowledge which is also known as Shrividya i e the worship of the Supreme Principle in female aspect which is Shakti or Creative Energy Although an essential part of Tantrika worship, it has the sanction of the Vedas and embodies the underlying principles of the Vedic thought The Shrividya prescribes two forms of worship— one is meant for highly advanced Sadhaka which is free of all extraneous rituals and ceremonies the other is performed with the help of yantras mantras and appropriate gestures The latter form of worship bestows special psychic powers and worldly gains on the worshipper

The worship of Shriyantra keeps the devotee free from all kinds of diseases The yantras are of various types Anka yantras Akshara yantras, Rekha yantras and Pataka yantras The Anka type are diagrams inscribed with Mantras and Bijaksharas, the Rekha type are linear diagrams The Pataka yantras are pictorial diagrams carrying the image of the deity on whose body and around whom are inscribed yantras and mantras of that particular deity Such yantras are the most interesting and available in large numbers in Rajasthan They are always drawn and painted on paper and cloth by the priests (Brahmanas) Also known as Murtamaya yantra they depict figures of Shakti and her manifestations Shiva and Hanuman

It is interesting to note here that the tradition of Dhuli Chitra Alpana, Kolam Chowk Poorna Mandana or Rangoli drawn by women at the entrance of their houses owes its origin to the yantras Most of the designs are derived from the magic diagrams which are believed to protect the inmates of the house from all kinds of evil influence.

The energies concentrated by Yantras and Mantras can be directed to specific magical purposes including healing obstructing enemies causing the crops to grow or

hemisphere which carries a drop like body on its plane surface we get the following figure which represents the basic principles of the later stupa architecture prevalent in the northern sphere of Buddhist influence The Japanese Shingon sect which has most faithfully preserved the tradition of the Indian mantrayana, actually builds stupas (sotoba) of exactly this shape as monuments for the dead The Tibetan chhorten also comes near to this ideal form, because the central cupola (anda) of the stupa has been reversed into a pot shaped vessel (Bompa) which rests on a cubic sub structure and is crowned by a tall cone ending in a small upturned hemisphere which carries on its plane surface a crescent a sun disc and a drop or flame shaped jewel, one upon another In addition to this the main parts of the chhorten are actually painted in the colours of the great elements, the cubical sub structure yellow (Earth) the spherical central part white (Water) the conical spire red (Fire) while the form of the fourth element (Air), which should have a green surface is generally hidden under the honorific umbrella, a symbol which, especially in its Tibetan form, is closely connected with the concept of air Without taking into account its true origin and its natural relationship to sun, air and sky it may be mentioned that according to later Hindu and Buddhist tradition honorific umbrellas were supposed to appear in the sky when a saint had realised certain magic powers

Between the horizontal umbrella disc which covers the cup like hemisphere and the flaming drop, symbols of air and ether respectively there is a white crescent and a red sun disc (the latter resting upon the inner curve of the crescent) which thus repeats the colours of the two main elements of the stupa, namely that of the sun related spire and that of the moon related waterpot shaped central part

In the spherical and conical parts of the chhorten, the two currents of psychic energy are represented by their separate and elementary aspects in the crescent and the sun disc they are represented in their sublimated or spiritualised form as knowledge (prajñā) and compassion (karunā) from the union of which the dazzling flame jewel of perfect enlightenment is born This symbol of unity and ultimate reality has its latent counterpart in the form of a blue dot or seed, the creative spiritual element inherent in every sentient being as the potential consciousness of enlightenment *

The Shriyantra lent itself not only to architectural symbolism, but to painting (on cloth and paper) also The Buddhist Tantrikas of Tibet and Ladakh evolved an elaborate symbolism around the Shriyantra which they call the mandala yantra These mandala yantras satisfied the needs of the well instructed initiates Besides for the majority of believers there was always need for direct pictorial representation of the more popular Buddhas and Bodhisattvas goddesses and protecting divinities as well as famous men of religion who may be thought of as having achieved the rank of the Buddha

The mandalas were used in later Buddhist tradition as a symbolic representation of the transcendent absolute in its relationship with the phenomenal world This rela

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For information on Tibetan Stupa architecture I am indebted to Monk Angarikha Govinda

tionship is expressed in a cosmic pattern, viz. the centre and the various points of the compass, by representing the Five Tathagatas as special manifestations from the centre In short, the Mandalas illustrate diagrammatically the newly conceived relationship of Buddhahood to phenomenal existence

In these Mandalas the central position of the Bindu is occupied by Sarvavid the Omniscient Lord The Tibetan word for it is Kun rig The set of five triangles consists of five Buddhas and the set of four triangles of four goddesses They are painted in different colours such as white, blue, yellow red or orange, and dark green The square Bhupura remains as it is and its four guardians in the east west north and south are Vajrankusha, Vajrasphota, Vajraghanta and Vajrapasha respectively The two circles of eight petal and sixteen petal lotuses are here replaced by eight goddesses and sixteen Bodhisattvas

It may be noted that this is not the usual pattern followed in all the mandala yantras (Thangkas as they are popularly called) The number and representation of gods and goddesses change in each one of them Sometimes, there is another square within the Bhupura enclosing nine Buddhist divinities In some mandala yantras the Shriyantra is enclosed within the circles In the centre is a circle around which are eight lotus petals painted black, red yellow and green Around this are three circles enclosed in a square It is believed that meditation on this kind of mandala yantra generates a special condition of consciousness Other such paintings include the depiction of the forms of Buddhist pantheon such as the Bodhisattva Chakrasambhara, red Dakinis etc

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hemisphere which carries a drop-like body on its plane surface we get the following figure which represents the basic principles of the later stupa architecture prevalent in the northern sphere of Buddhist influence The Japanese Shingon sect which has most faithfully preserved the tradition of the Indian mantrayana, actually builds stupas (sotoba) of exactly this shape as monuments for the dead The Tibetan chhorten also comes near to this ideal form, because the central cupola (anda) of the stupa has been reversed into a pot shaped vessel (Bompa) which rests on a cubic sub structure and is crowned by a tall cone, ending in a small upturned hemisphere which carries on its plane surface a crescent a sun disc and a drop or flame shaped jewel, one upon another In addition to this the main parts of the chhorten are actually painted in the colours of the great elements the cubical sub structure yellow (Earth), the spherical central part white (Water) the conical spire red (Fire) while the form of the fourth element (Air) which should have a green surface is generally hidden under the honorific umbrella, a symbol which especially in its Tibetan form is closely connected with the concept of air Without taking into account its true origin and its natural relationship to sun air and sky it may be mentioned that according to later Hindu and Buddhist tradition honorific umbrellas were supposed to appear in the sky when a saint had realised certain magic powers

Between the horizontal umbrella disc which covers the cup like hemisphere and the flaming drop, symbols of air and ether respectively there is a white crescent and a red sun disc (the latter resting upon the inner curve of the crescent) which thus repeats the colours of the two main elements of the stupa, namely that of the sun related spire and that of the moon related waterpot shaped central part

In the spherical and conical parts of the chhorten, the two currents of psychic energy are represented by their separate and elementary aspects in the crescent and the sun disc they are represented in their sublimated or spiritualised form as knowledge (prajña) and compassion (karunā) from the union of which the dazzling flame jewel of perfect enlightenment is born This symbol of unity and ultimate reality has its latent counterpart in the form of a blue dot or seed the creative spiritual element inherent in every sentient being as the potential consciousness of enlightenment *

The Shriyantra lent itself not only to architectural symbolism but to painting (on cloth and paper) also The Buddhist Tantrikas of Tibet and Ladakh evolved an elaborate symbolism around the Shriyantra which they call the mandala yantra These mandala yantras satisfied the needs of the well instructed initiates Besides for the majority of believers there was always need for direct pictorial representation of the more popular Buddhas and Bodhisattvas goddesses and protecting divinities as well as famous men of religion who may be thought of as having achieved the rank of the Buddha

The mandalas were used in later Buddhist tradition as a symbolic representation of the transcendent absolute in its relationship with the phenomenal world This rela

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tionship is expressed in a' cosmic pattern, viz the centre and the various points of the compass, by representing the Five Tathagatas as special manifestations from the centre In short, the Mandalas illustrate diagrammatically the newly conceived relationship of Buddhahood to phenomenal existence

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Vishnu have the symbols of the universe marked on them All these paintings fall into the category of our subject

Similarly in Kinnaur Lahul, Spiti, Ladakh Tibet and Nepal metal Vajras (thunderbolt the symbol of Tantrika Buddhist Truth) and Phurbus or Phurpas (spiritual dagger used to magically kill the enemies of Buddhism) are also regarded as yantras because they are used in rituals by the Buddhist Tantrikas The Phurpas incorporate the power of 'Hum the nuclear mantra in which resides the highest force of enlightenment

A number of large size paintings depict two eyes painted on both sides of the trident which stands in the centre Two devotees stand on either side in an atitude of prayer These are worshipped by Shiva as well as Shakti worshippers

The themes of most mudwall paintings are also related to our subject Mudwalls are painted a few days before Diwali in some parts of northern India such as Punjab Rajasthan Bihar Orissa and Bengal The goddess Durga is represented in these mudwall paintings in the shape of a triangle or a square It will be remembered that the triangle or square are the diagrammatic forms of the goddess The most commonly known deity is Hoi who is always depicted in the form of a square A number of objects are painted inside this square This is so because it is imagined and believed by the worshippers that the square symbolically represents the cosmos while the goddess Hoi is the manifestation of Cosmic Energy A large number of diagrammatic illustrations and paintings have also come down to us painted by the Hindu as well as Jain Tantrikas showing the structure of the cosmos related to the faculties in the minds of men and gods Om Hrim yantra, the combined seed syllable of the universe containing a number of deities, the primary divisions within the fertilised world egg (Brahmanda) the depiction of Surya symbolising the primal light, the processes of projective evolution of the universe the elements penetrating into space beyond the head region the occultations of the moon behind two great mythical mountain ranges dividing the world which flank mount Meru, the cosmos incorporated into the cosmic Purusha the Jain cosmos with its seven separating oceans interpreted as a cosmic body with Om at the centre etc etc The list is endless It is impossible to discuss the themes of diagrammatic illustrations which are so varied

I shall conclude this article by a quotation which is taken from the Mahanirvana Tantra to show the complex system of calculations evolved by the Tantrika Sadhakas for meditation The following passage shows the comprehensive imagery of time incorporated into a yantra

Shiva talking to Parvati says Now I shall speak of the yantra of the planets which promotes all kinds of peace If the guardians of the directions and all the planets Indra and the others are worshipped in it they grant all desires Three triangles two downward pointing and one upwards should be drawn intersecting to give nine smaller triangles with a circle round them and eight petals touching the circle Then around it should be drawn a beautiful city plan with four gates The nine triangles should be filled in with the colours of the nine planets and the left and right sides of the middle triangle should be made white and yellow the base black The eight petals should be

filled in with the colours of the eight governers of the quarters of the world In the inmost triangle the Sun should be worshipped and in the angles on the two sides his charioteer Aruṇa and his radiance Shikha Behind the Sun with his halo of rays the standards of those two fierce ones should be worshipped etc etc"

The diagrammatic paintings of the Tantrikas are based on such beautiful illustrative passages which are pictures in themselves

The Tantrika form of worship was specifically prescribed for our age, the Kaliyuga, for it was thought best suited to supply our needs The aim of Tantravidya is to give liberation (Moksha) to the individual by a method through which individual truth is reached through a dualistic world ' It revolves around Shiva and Shakti, unmanifested and manifested The ultimate reality is realised by an ascent from the manifest to the unmanifest, through the exercise of Sadhana (ritual worship) and its more difficult correlate, Yoga The ritual, whether subtle or gross, is a means to awaken the slumbering Shakti, the sensational self of the worshipper, so that he may realise his Real Self (Shiva Shakti) In short this is the quintessence of the Tantra, yantra and Mantra

The Ganga-Consciousness and The South Indian Psyche

Sri M Govindan

The archetypal character of Indian culture draws elan and energy from pantheistic faith and pagan precepts Plurality of faiths is inherent in pantheism In a way it is a federation of faiths with multiple centres There is nothing enigmatic or mysterious in the survival of the Indian culture and civilization through the vicissitudes of thousands of years of history The sturdy structure of pantheism prevented their extinction That is how India retained her classic character without succumbing to successive conquests In the process the federation of indigenous faiths was extended to accommodate the new thrusts and threats The result was a qualitative metamorphosis, a confederation of faiths

Pantheism and pagan practices were the highlights of all major civilizations that were fed and fertilized by the great river beds They were over run eventually by the desert sprung Semitic faiths with their strong texture and tone in monotheism and a good many of the erstwhile concepts were totally obliterated including the primitive interpretation of the original mystery, *Water unto Water Dust unto Dust* became the new dictum No wonder the desert asserted its supremacy through the word of God

Water unto Water remained undamaged in the Indian ethos and mythos Kalpa theory conceives of water as the beginning and the end of Cosmos at attributed intervals Evolution and devolution depending on the intermittent deluge Even the very God of creation is not exempted from this inexorable cosmic law *Water unto Water* is both mythical and scientific All forms of life originated in and evolved from water As the evidence of this original incident all forms of living species retain in themselves enough water precisely to the tune of two third of their respective weight Two third of water itself is oxygen the basic life sustaining element Water and life are inextricably bound together in the eternal exodus for evolution existence and final liberation

An indigenous myth is the imperative need of every nation to shape and pursue its essential destiny A pantheistic nation requires a multiplicity of myths for its spiritual and structural expression Myth is an amalgam of existential mystery and elements of history made and in the making The monotheistic beliefs that blocked the blooming of myths in the initial stages had to co exist with them later allowing the intruders through the backdoor The adoption of the Greek and Roman myths almost *in toto* by the Christian Europe from the days of St Paul and St Peter onwards is a classic instance

The Himalayas and the Ganga are the monumental and dynamic example of myths born of pantheistic geneology The moving image of the Ganga assumes meta physical and metaphorical moornings in the interior landscape of the Indian life and letters Nowhere else at any time, a river had reached such a state of intimate sanctity and uninhibited reverance as the Ganga neither the Nile, nor the Euphrates or Tigris, the three rivers that had cradled manifold civilizations of the yore The Ganga is a constituent unit and a self generating myth in the pan Indian pantheistic consciousness

The myth of the Ganga reflects in itself the elemental ethical and aesthetic explorations The descent of the Ganga was a unique achievement of King Bhagirath The King could make the miracle possible through the self consuming *tapas* The means of sacrificing oneself to attain fulfilment is the guiding principle involved in the observance of *tapas* The story of Bhagirath who had brought down the heavenly water and that of Prometheus have a parallel and also a paradox Prometheus, himself a veritable Titan, pilfered the fire from the Heaven No doubt tremendous was his stamina in challenging the Almighty The wrath of Seus fell upon Prometheus He was enchained to a rock The avenging God of the Greeks employed his henchmen to torture the Titan day in day out Both the benefactors of the mankind Bhagirath and Prometheus represent two divergent concepts of tragic predicament The tragic action according to the Indian notion, is the prologue to purified pleasure It does not result in the purge of pity and terror Fulfilment is the fruit of agony and suffering voluntarily undertaken by the hero himself With the Greeks agony and inflicted pain are the after-effects of adventurous heroism

The myth of the Ganga is not an event of the past To the creatively inclined Indians in particular it is the perennial source of rhythm grace and movement to be captured in words images, colours and lines To this blessed breed the Ganga is not an external agency distant in time and space The Ganga springs from their mind meanders through their interior realms reaching towards the confluenee of the myth metaphor and man, the cultural *triveni* currently rippling in psychic depths across the shores of life and death

In spite of oft repeated racial dissimilarity distinct ethos vagaries of history and regionalized legends the Ganga consciousness makes the South Indian the very part and parcel of the totality of the national inheritance For thousands of years his ancestors were traversing the distance physically as well as mentally in sacred pilgrimage The earliest reference on the Ganga are to be found in *Chilappathikaram* authored by Elango a Jain Sanyasi However a vigorous cult of Gangadhara and Gangavatarana came into vogue since sixth century A D onwards mainly due to Shaiva resurgence The cult found expression not only in psalms and rituals but in creative literature and sculpture, the monumental works of which are the mammoth rock reliefs at Mamallapuram and the Gangavatarana Mahakavya by Neelakanta Deekshitar Nowhere else in India the Ganga theme had assumed such a colossal eomprehension and configuration

The Ganga theme continued to flow throughout the ages in the South The early decades of this century saw the bards of national awakening in lyrical rapture tuning

their songs to the rhythm of the river Ganga Poet Vallathol in his composition, "My Gurunadhan , asserted that a man of the calibre of Mahatma Gandhi could be born only in the land of Ganga To Subramania Bharati the river Ganga was all purity and sacredness, a recurring metaphor in his poetic works Bandre's poem Gangavatarana is replete with lilting lyrical reverberations and folklore felicity From the Bohemian Bhakta poet Srinatha to Jnanpith prize awarded Vishwanatha Satyanarayana and others the Ganga consciousness found poetic expression in Telugu literature

From generation to generation the heritage is enriched and passed on to posterity The Ganga has captured the imagination of the fiction writers as well Short stories like "Immersion , ' The Bridge over the Ganga" and ' The Ganga has not yet dried up are fine and profound pieces Raja Rao s Serpent and the Rope" is riddled with nostalgic references on the Ganga The recent novel by Lalithambika Antharjanam in Malayalam is a major piece of this genre Basing on a Burmese legend on the Ganga G Shankara Kurup has written a moving poem, magnificent in mood and mission

At times, one is prone and provoked to wonder why and how ariver evokes so much reference and proliferates works in prose and poetry as if set to a chain reaction process It is because that Indians are easily accessible to a variety of superstitions and fictitious fads ? Or else how could it be that the bulk of the masses discover gods and goddesses in stones trees and burnt clay and the Ganga in every drop water ? It is quite possible that one man's superstition can be another s anathema It is also possible that pure cerebral deliberation has lost touch with elemental forces of nature thereby resulting a deep rupture in the relationship between ethics and aesthetics Elements of nature annex incredible qualities in the scheme and framework of pantheism Pantheism of the modern era had to be redefined in terms of neo Samkhya darshan It is the intercourse between prakriti and purusha, the active involvement of man and nature by way of worship, love, scientific explorations, poetic creations, sculpture modelling and psalm recitals Every poet is a polytheist Every sculptor a panthesst The same can be said even about the nuclear physicists Did not Einstein, the doyen of the modern science, declare his reverance to the mysterious nature ?

Suppose by some sudden intervention of a terrible terrestrial calamity the Ganga dried up and is totally erased off the geography what would happen to the Ganga consciousness ? If the physical elements of the Ganga disappear would the people entertain the same concern ? Come what may extinction is not the destiny of the Ganga For she is safely and sacredly installed on the Indian pantheon So long as pantheism endures in this sub continent the Ganga will endure in life and in death

भारतीय दर्शन में काल-तत्त्व की अवधारणा और प्रतीति

श्री वासुदेव पोद्दार

काल भारतीय दृष्टि से अक्षर तत्त्व की क्षर क्रिया है, इतिहास इसका क्षर कम। काल तत्त्व के इस क्षर कम को खोजते हुए भारतीय दशन और विनान के आचाय काल के उस मान और मेय तक पहुँच चुके थे—जहाँ नीहारिकायें महापिण्डो के रूप मे परिणत होती हैं। यह सम्पूण भूत भवत भविष्यत के रूप मे उपस्थित होने वाला जगत 'ॐ' कार स्वरूप अक्षर तत्त्व का ही उप व्याख्यान है—"ओमित्यतद क्षरमिद सव तस्योपव्याख्यान भूत भवद्भविष्यदिति सवमोङ्कार एव।"[1] इस अन त विश्व की सरचना, इसके भुवन कोशो का सख्यातीत विस्तार, आकाश गगा का सीमातीत उपबृहण, अनन्त ब्रह्माण्ड पिंडो का समुद्भव, मानव सहित इनका विपुल प्रजातीय विस्तार सब कुछ इस काल द्रव्य के भीतर समाहित है। इस अनन्त उपबृहण के समग्र 'ब्लू प्रिंट" को काल अपने भीतर सुरक्षित रखते हुए परिणमन के क्रम पर गतिशील होता है। काल आकाश तत्त्व का भी जनक है। भारतीय काल गणना के अनुसार हिरण्यगभ का प्रथम शब्द-स्फोट—१५ ५५,२१९७२९ ४९०८१ वष पूव हुआ था। काल इस सृष्टि का परम छन्द है—यह सृष्टि इस छन्द का छन्दित अनुशासन। 'छादनात छन्द"—जो काल के कलाप को आच्छादित करता है, वही तो सृष्टि का परम आच्छादक तत्त्व है। कवि काल के कल्पनात्मक स्वरूप को आच्छादित करता है और विश्व के परम रहस्य पर आरूढ हो जाता है—

'गायत्रेण प्रति मिमीते अर्कमर्केण साम त्रष्टुभेन वाकम्।
वाकेन वाक द्विपदा चतुष्पदाक्षरेण मिमते सप्त वाणी ॥"[2]

यही तो ऋक के परा-वाक की "अजर धर्मा" मन्त्र देह है, यही तो सृष्टि का परम साम नाम का तत्त्व है—इसके भीतर प्रविष्ट होकर कवि कालातीत हो जाता है। कवि सूय का नाम ह—मन्त्र द्रष्टा ऋषि भी कवि कहा गया ह। सम्पूण भुवन कोश की यह प्रतिष्ठा छन्दोमयी है। काल और छन्द का स्वरूप सम्बन्ध है। परम सत्ता जो काय काल को मक्षुब्ध करके करती ह—कवि वही काय छन्द के सधान से सम्पन्न करता है। कवि जब (सूय अथ म भी) काल का नियन्त्रत करता ह—सग सृष्टि का काय प्रारम्भ हो जाता ह। इस लक्ष्य करते हुए ही लक्षणा वृत्ति का आश्रय लेकर कालान्तर म कहा गया—"सगबद्धो महाकाव्य' जो काव्य के सन्दभ तक ही रूढ हो गया। यह विराट विश्व महाकाल का परम निदर्शन है। प्राय सभी भारतीय दशन कही अल्प और कही विस्तार के साथ इस कालतत्त्व की मीमांसा म प्रवत्त होते हैं। इस निबन्ध के विवच्य विषय को मैंने पुखानुपुख क्रम के स्थान पर सम्प्रदाय परम्परा के कम से ही ग्रहण किया है।

१) वेद—ऋग्वद के अनुसार काल तत्त्व की सत्ता का स्वरूप जहाँ निरपेक्ष है, वही वह सापेक्ष भी है। काल स्वय निराधार होते हुए भी अखिल विश्व का आधारतत्त्व ह। ऋग्वद म काल की सत्ता

एक नित्य तत्त्व के रूप मे स्वीकार की गई ह। "अस्यवामीय" सूक्त के द्वितीय मन्त्र म स्पष्ट कहा गया है—

'त्रिनाभिचक्रमजरमनव यत्रेमा विश्वाभुवनाधितस्थु" ।[3]

यहा काल की नित्य सत्ता को स्वीकार करते हुए ही उसे सवत्सर प्रधान कहा गया ह। इसी सूक्त के अगले मन्त्र मे कहा ह—

'पचपाद पितर द्वादशाकृति दिव आहु परे अर्द्धे पुरीषिणम ।[4]

यहा "पितरम" पद के द्वारा काल का सर्वोत्पत्ति स्थिति कारणत्व स्वरूप प्रतिपादित हुआ ह। श्रीदुर्गाचाय ने निरुक्त की टीका मे इसी अथ को ग्रहण किया ह—' पितर पालक सवभूतानामुत्पादयितार वे"—इसके पूव वे कहते हैं—"पितरमित्यनेन कालस्य सर्वोत्पत्तिस्थितिकारणत्व प्रत्यपादि"।

अथववेद के अनुसार काल तत्त्व परम सत्ता से पृथक नही वह परमात्मस्वरूप है। अथववेद म काल परक आठवें सूक्त म दस मन्त्र एव नवम सूक्त म पाच मन्त्र हैं। सायण के अनुसार काल-तत्त्व यहाँ परमेश्वर से भिन्न नही— "अनेन सूक्तद्वयेन सवजगत्कारणभूत कालरूप परमात्मा स्तूयते'।[5] शक्ति और शक्तिमान का अभेद सम्बध होने के कारण यहाँ 'काल' ब्रह्म की स्वातन्त्र्य शक्ति का ही नामा तर ह। अत काल तत्त्व को यहाँ ब्रह्म से पृथक करके नही देखा जा सकता। लगता है आचाय भत्त हरि के सिद्धा त का आधार ये सूक्त-द्वय ही हैं।

२) उपनिषद—उपनिषदो के अनुसार काल न नित्य ह न ईश्वर स्वरूप। माण्डूक्य उपनिषद इसे अक्षर तत्त्व से समुद्भूत मानता ह जसा कि निबन्ध के प्रारम्भ म ही कहा जा चुका ह। यह अय तत्त्वो की तरह एक उत्पत्तिधर्मा तत्त्व है। जिस तरह ईश्वर से यह सम्पूण वस्तु जगत उत्पन्न होता ह, उसी प्रकार यह काल भी उसी स उत्पन्न हाता है—

'तस्मादच साम यजू षि दीक्षा यज्ञाश्च सर्वे क्रतवो दक्षिणाश्च।
सवत्सरश्च यजमानश्च लोका सामो यत्र पवते यत्र सूय ॥[6]

काल के स्थान पर यहाँ "सवत्सर" पद का प्रयोग हुआ है, आचाय श्रीशकर ने काल अथ मे ही इस पद का निवचन किया ह "सवत्सरश्च काल कर्माङ्गम"।[7] बृहदारण्यक उपनिषद के अनुसार भी काल की सत्ता स्वत त्र नही, वह ईश्वराधीन है—"एतस्य वा अक्षरस्य प्रशासने गार्गि निमेषा मुहूर्त्ता अहोरात्राण्य र्द्धमासा ऋतव सवत्सरा इति विधतास्तिष्ठति ।[8] भगवत्पाद श्रीमाधवाचाय ने भी सूतसहिता की व्याख्या म इस श्रुति का आश्रय लेकर ही कहा है— 'कालस्य हि शिवायत्तता श्रूयत'।[9]

३) स्मृति—मनु सहिता म कथित काल के स्वरूप का लेकर टीकाकारा म पर्याप्त मतभेद ह। मनु स्मृति के प्रथम अध्याय मे ही काल-तत्त्व का उल्लेख किया गया ह "काल काल विभक्तिश्च नक्षत्राणि ग्रहास्तथा" ।[10] यहाँ प्रथम "कालम्" पद म एक वचन का व्यवहार होने के कारण 'एकत्व युक्त' काल तत्त्व का ग्रहण है द्वितीय म "काल विभक्ति' पद से व्यावहारिक काल के खण्ड अवयवो का सकेत ह। प्रसिद्ध एव प्राचीन भाष्यकार आचाय मेधातिथि ने अनेक दृष्टियो को सामन रख कर इस श्लोक की व्याख्या की ह— 'द्रव्यारम्भकालो वशेषिकाणाम क्रियारूपोऽन्येषामादित्यादिगतिप्रतान आवृत्तिमान। काल विभक्तयो विभागा मासत्वयन सवत्सराद्या" ।[11] मेधातिथि ही नहीं अय कुल्लूक राघवान द नन्दन आदि प्रसिद्ध टीकाकार सूर्यादि स परि स्पन्दित गति को ही काल अथ म प्रधानता देते हैं। आचाय सवज्ञनारायण ने सामान्य काल को पुरुष रूप म ग्रहण करते हुए— काल तत्त्व के भीतर चेतना के अस्तित्व को स्वीकार किया ह। 'काल विभक्ति" पद से वे— 'क्षण दिन मास वष कल्प' आदि को भी चेतन अभिमानी देवता के रूप म ही प्रतिपादित करते हैं। आचाय श्रीरामचन्द्र ने ऋग्वेद का आश्रय लते हुए—

"सामान्य-काल" की व्याख्या— "सवत्सर" के अथ मे ही की है, "काल विभक्ति" पद का व्याख्यान ऋतु आदि के सन्दभ म किया है जो स्वय सवत्सर के अन्तगत है।

४) रामायण—भारतीय साहित्य मे सवप्रथम वाल्मीकि रामायण मे काल तत्त्व का मूर्तिमान् स्वरूप "कथा रूपक" की सीमा मे रखा गया है। "अवतारतत्त्व" की मर्यादा मे निगुण निराकार ब्रह्म जब देह धारण करता है— तब निराकार काल स्वय कसे पृथक् रह सकता है। परमधाम गमन के समय ब्रह्मा से प्रेरित काल "पुरुषाकृति' धारण कर श्रीराम के सम्मुख उपस्थित होता है। उनसे ब्रह्मलोक चलने की प्राथना करता हुआ— अपने जन्यजनक भाव सम्बन्ध को स्पष्ट करता है— "इस विश्व का उपसहार कर शेष शय्या पर शयन करते समय आपने मुझे उत्पन्न किया था"।

'सक्षिप्य हि पुरा लोकान मायया स्वयमेव हि। महाणवे शयानोऽप्सु मा त्व पूवमजीजन[12]

यहाँ काल उत्पत्तिधर्मा एव परतन्त्र कहा गया है, साथ ही सृष्टि निर्माण से पूव इसकी तात्त्विक स्थिति स्वीकार की गई है।

५) महाभारत—महाभारत की तत्त्व दष्टि साख्य प्रधान है—साथ ही ब्रह्माद्वत का प्रभाव दिखलाई देता है। अत यहाँ काल का विवेचन तत्त्व प्रधान न होकर गौण सा ही है। कालतत्त्व का उल्लेख यहाँ व्यावहारिक या प्रासगिक ही है फिर भी काल का सन्दभ यत्र तत्र तत्त्व प्रधान भी उपलब्ध हो जाता है। शान्तिपव के मोक्षधम प्रस्थान मे ससार चक्र म जीवात्मा की स्थिति पर विचार करते हुए, काल-तत्त्व पर भी विचार किया गया है। यहाँ काय कारण सम्बन्ध के शृ खला स्थापन म काल को ही हेतु रूप से कहा है— उसके अभाव मे इस शृ खला का चक्राकार प्रवत्तन नही हो पाता।

"नाभ्येति कारण काय न काय कारण विना।
कार्याणा तूपकरणे कालो भवति हेतुमान।[13]

महाभारत का कथन है—जो भी परिदश्यमान है, वह युगादि मे काल तत्त्व के सयोग से ही प्रकट होता है—

'अथ यद्यद यदा भाति काल योगाद् युगादिषु।
तत् तदुत्पद्यते ज्ञान लोकयात्रा विधानजम।।[14]

काल को सम्पूण प्रजाओ का उत्पन्न कर्त्ता एव सहारकर्त्ता भी कहा गया है—

'विहित कालनानात्वमनादिनिधन तथा।
कीर्तित ततपुरस्तात् ते तत्सूते चात्ति च प्रजा।।"[15]

आगे चल कर 'व्यास शुक सम्वाद स्थल" म महाप्रलय के समय सृष्टि के लय क्रम प्रतिपादन के सन्दभ म काल-तत्त्व का व्याख्यान हुआ है। सभी तत्त्वो का अन्यान्य मे विलय कहते हुए—काल का बल म लय कहकर पुन बल का काल म लय कहा गया है—

'कालो गिरति विज्ञान काल बलमिति श्रुति।
बल कालो ग्रसति तु त विद्या कुरुते वशे।।"[16]

यहाँ पाठ भेद से 'विद्या पद के स्थान पर 'विद्वान' पद भी प्राप्त है।

६) गीता—साख्य प्रधान होने के कारण गीता म काल का तत्त्व पक्ष गौण सा ही है। तात्त्विक सन्दभ से देखा जाय तो यहाँ "काल' पद का प्रयोग तीन विशिष्ट अर्थो मे हुआ है, पर तीनो स्थलो म ही काल भगवान से पृथक नही, वह उनका ही स्वरूप है—

१- काल का सख्यात्मक स्वरूप मैं ही हू — काल कलयतामहम[17], २ 'काल का नित्य स्वरूप मैं ही हू— अहमेवाक्षय कालो'[18], ३—'सहार मूर्त्ति काल भी मैं ही हू"—कालोऽस्मि लोकक्षयकृत्प्रवृद्धो"[19]

अयत्र गीता मे "काल" शब्द का प्रयोग पाँच या छह स्थलो मे व्यावहारिक ही है यथा—'स कालेनेह महता योगो नष्ट परतप" आदि ।[20] तात्त्विक दृष्टि से भगवद्गीता म काल "कलनात्मक", "अक्षय' एव 'सहारमूर्ति" के रूप मे गहीत है, जो परमब्रह्म से भिन्न नही ।

७) पुराण—पुराण ३० तत्त्वो को स्वीकार करता हैं, जिसम २४ तत्त्व तो साख्यस्वीकृत हैं, इनम छह तत्त्व महान, काल, प्रधान माया, अविद्या और पुरुष का योग कर देने पर यह सख्या पूण हो जाती है—

"महान काल प्रधान च मायाऽविद्ये च पुरूष ।
इति पौराणिका प्राहुस्त्रिशत्तत्त्वानि तैं सह ॥"[21]

पौराणिक मतानुसार काल ईश्वर की चेष्टा का नाम है। विष्णुपुराण विवत्त वाद का निरूपण करता हुआ—तात्त्विक जगत् के पदार्थों का ग्रहण विवत्त के अथ म ही करता है। विवत्त का अथ है—एक ही अद्वितीय तत्त्व का भ्राति वश अनेक रूप म प्रतिभास। एक ही ब्रह्म व्यक्त-अव्यक्त-पुरुष और काल रूप से प्रतिभासित होता है—

"तदेव सवमेवैतद व्यक्ताव्यक्तस्वरूपवत् ।
तथा पुरुषरूपेण कालरूपेण च स्थितम ॥"[22]

पुन काल के सदभ म इसी सिद्धात को बडी दृढता के साथ दुहराया गया है—

'कालस्वरप रूप तद विष्णोर्मैत्रेय वत्त ते ॥

यह विष्णु स्वरूप काल आदित्य परिस्पन्द जन्य काल नही यह नित्य काल है। प्रकृति और पुरुष के सयोग मे यही हेतुभूत है— जिससे सृष्टि और प्रलय के चक्र का प्रवत्त न हाता है। यह विष्णु की आदि अत रहित अनादि "काल मूर्त्ति" है। यही निर्माण और विध्वस की कारण स्वरूपा है—

'अनादिभगवान् कालो ना ताऽस्य द्विज विद्यते ।
अव्युच्छिन्नास्ततस्त्वेते सृष्टिस्थित्यन्तसयमा ।"[23]

भागवत के अनुसार काल तत्त्व ईश्वर की शक्ति है। जसे काष्ठ म अग्नि अपनी दाहात्मक शक्ति को छिपाकर व्याप्त रहता है, उसी प्रकार परमात्मा ने अपने शरीर म प्राणियो के सूक्ष्म शरीर को लीन कर आधारभूत जल मे शयन किया सृष्टिकाल आने पर उन्हे पुन जागत करने क लिए प्रथम काल शक्ति को प्रेरित किया—

"सोऽन्त शरीरेऽर्पितभूतसूक्ष्म, कालात्मिका शक्तिमुदीरयाण ।
उवास तस्मिन् सलिले पदे स्वे, यथानलो दारुणि रुद्धवीय ॥'[24]

यह काल तत्त्व इस प्रकार आकलित है—

'स काल परमाणुर्वै यो भुङ्क्ते परमाणुताम ।
सतोऽविशेषभुग्यस्तु स काल परमो महान ॥'[25]

इस श्लोक के अनुसार जो काल परमाणु जसी सूक्ष्म अवस्था म व्याप्त रहता है, वह अत्यन्त सूक्ष्म है, जो सृष्टि के प्रारम्भ स लेकर समस्त अवस्थाओ का भोग करता है वह काल परम महान है। इसी अध्याय म आगे चल कर कहा गया है—ग्रह नक्षत्र और समस्त तारा मण्डल के अधिष्ठाता काल रूप सूय परमाणु से लेकर सवत्सर पयन्त काल मे द्वादश राशिपूण सम्पूण भुवनकोश की निरन्तर परिक्रमा किया करते हैं—

'ग्रहक्षताराचक्रस्थ परमाण्वादिना जगत् ।
सवत्सरावसानेन पर्येत्यनिमिषो विभु ॥"[26]

आचाय श्रीधर ने इस श्लोक की व्याख्या म कहा है—सूय को परमाणु का अतिक्रमण करने म जितना समय लगता है—वह काल का सूक्ष्मतम मान है। प्रकाश की गति एक सेकन्ड म १८६००० हजार

मील है। हाइड्रोजन परमाणु का अधव्यास ५२९१६ Angstrom है अर्थात ५२९×१०—८ c m है। इस गणित के अनुसार सम्पूण परमाणु के व्यास को पार करने म प्रकाश को एक सेकण्ड का इकाई पर १८ शूयवा भाग और फिर इसका भी ½ भाग लगेगा याने एक सेकण्ड के महाशखवें भाग का यह तीसरा भाग है। आचाय श्रीधर ने परमाणुगत काल विनान का सकेत स्पष्टत इन शब्दो मे कहा है" तत्र सूर्यो यावत् परमाणुदेशमतिक्रामतिक्रमति तावान् काल परमाणु'।[27] यहा सम्पूण पुराण वाङ्मय के काल स दर्भो का उल्लेख सभव नही, अत नामोल्लेख की दष्टि से विष्णु पुराण और भागवत का आश्रय ही लिया गया है।

८) साख्य दशन—साख्यशास्त्र मे काल पदाथ का अभाव सवत्र उपलक्षित होता है। ब्रह्मसूत्र के शाकर भाष्य पर रत्नप्रभाकार ने स्पष्ट शब्दो म कहा है— साख्य काल की सत्ता को स्वीकार नही करता—"साख्य कालस्यानगीकारादि "[28] ईश्वरकृष्ण कृत साख्यकारिका की टीका 'तत्त्वकौमुदी" मे भी आचाय वाचस्पति मिश्र का यही मत है।[29] साख्य शास्त्र के अधिकाश ग्र थ आज लुप्त प्राय होने के कारण निश्चित रूप स कुछ भी कहना सम्भव नही। पर लगता है, अपनी मूलभूत तात्त्विक प्रतिबद्धता के कारण साख्य दशन काल शब्द के स्थान पर परिणाम शब्द का प्रयोग करता है—

'परिणाम पृथग्भावो व्यवस्थात्मत सदा।
भूतभ्यद्वतमानात्मा कालरूपो विभाव्यते ॥'[30]

इस आप्त वाक्य से प्रतीत हाता है—कुछ आचार्यों के मत से प्रकृति का परिणमन ही काल है। साख्य म काल तत्त्व के अभाव को देखकर ही पराशर सहिता के प्रसिद्ध भाष्यकार श्रीमाधवाचाय ने साख्य के प्रधान नामक तत्त्व का कालरूप से व्यवहृत करने की सलाह दी है—'प्रधानवादे पचविशति तत्त्वेभ्यो वहिभू तस्य कालतत्त्वस्याभावात् प्रधानमेव कालशब्देन व्यवह्रियताम"।[31] युक्तिदीपिकाकार ने साख्यकारिका की टीका म काल पदाथ के अभाव की ओर सकेत करते हुए काल को किया रूप कह कर स्वीकार किया है "न कालो नाम कश्चित् पदार्थोऽस्ति किं तर्हि क्रियासु कालसज्ञा'।[32] यह टीका प्राप्त टीकाओ म प्राचीनतम एव एक प्रौढ टीका है पर लेखक का नाम अज्ञात ही है।

महर्षि कपिल के नाम से प्रचलित साख्यसूत्र म काल-तत्त्व का उल्लेख हुआ है। 'दिक्कालावाकाशादिभ्य '[33] पर विद्वानो को इसकी प्राचीनता एव साथ ही इसके कपिल कृत होने म सन्देह है। इस सूत्र के भाष्यकार आचाय विनानभिक्षु ने कालतत्त्व के नित्य और अनित्य दो भेद स्वीकार किये हैं। वृत्तिकार आचाय अनिरुद्ध इस सूत्र की व्याख्या करते समय इन दो भेदा को स्वीकार नही करते। इनके मत से "खण्ड काल" की सत्ता है, वे इसे आकाश तत्त्व की उपाधि कहत हुए—आकाश तत्त्व मे ही काल का अ तर्भाव करते हैं— तत्तदुपाधि भेदादाकाशमेव दिक्कालशब्दवाच्यम। तस्मादाकाशेऽ तर्भूतौ"।[34] यही मत वेदा ती महादेव का भी है। भगवत्पाद आचाय श्रीशकर के 'दक्षिणामूर्तिस्तोत्र" पर आचाय श्रीसुरेश्वर का मानसोल्लास' वार्तिक एव उस पर श्रीरामतीथ पाद की काई साढ चार सौ वष पुरानी वृत्ता त" नामक टीका है इसम प्रसगत निरीश्वर साख्य दर्शन का कथन हुआ है। यहाँ भूत भविष्य वतमान रूप मे काल की व्यावहारिक सत्ता स्वीकार की गई है—"कालश्च भूत भविष्यदिति व्यवह्रियमाण पदाथ व्यतिरेकेण न स्वत त्रोऽस्ति"।[35]

९) योग दशन—योग और साम्य दशन समान त त्र कहे गय हैं—अत योगदशन सेश्वरसाख्य के नाम से भी प्रसिद्ध है। इस दशन म 'क्षणात्मक" विभागी काल को ही काल शब्द स सम्बोधित किया गया है—मुहूत्त, अहोरात्र मास वष आदि की सत्ता तात्त्विक न होकर बुद्धि परिकल्पित कही गई है। पातजलसूत्र "क्षणतत्क्रमयो सयमाद विवकज नानम'[36] के व्यास भाष्य पर विनानभिक्षु ने व्याख्या करते हुए लिखा है— इदानी क्षणातिरिक्त कालानास्ति मुहूत्तादिरूपो महाकाल पय त इति" वे आगे

चल कर कहते हैं—'मुहूर्त्ताहोरात्रादयो बुद्धिकल्पितसमाहार एव"।[37] व्यासभाष्य मे क्षण को—"क्षणस्तु वस्तुपतित" कहा है।[38] आचाय श्रीवाचस्पति मिश्र ने "तत्त्ववैशारदी" मे इसका भाष्य करते हुए लिखा है—'वस्तुपतितो वास्तव' [39] जो वस्तुपतित है वही तो वास्तविक है, पातजल दशन अविभागी क्षण को ही काल-तत्त्व के रूप मे स्वीकार करता है।

१०) मीमांसा दशन—मीमासा दशन कहने से भट्ट, मिश्र और गुरु तीनो के मत का ग्रहण होता है पर आचाय मुरारि मिश्र का निवचन अभी तक अनुपलब्ध सा ही है। अत यहा आचाय कुमारिल भट्ट और प्रभाकर गुरु के मत का उप यास ही अभिमत है। आचाय भट्टपाद के अनुसार काल विभु एव नित्य द्र य है। इस मत मे ग्यारह द्रव्य स्वीकार किए गए हैं इनमे काल एक स्वत न द्रव्य है—'द्रव्याणि पृथि यप्तेजोवाय्वाकाशकालदिगात्ममनो धकारशब्दरूपाण्येकादश"।[40] द्रव्य मीमासको के अनुसार परिणाम गुणाधार" है—'परिणाम गुणाधार द्रव्य द्रव्यविदो विदु"।[41] इनके मत से काल द्रव्य की सत्ता छहो इ द्रियो से ग्राह्य है—"स च काल षड्ि द्रियग्राह्य"।[42] शास्त्रदीपिका के अनुसार इ द्रियां काल द्रव्य का ग्रहण स्वत त्र रूप से न कर विशेषणता सम्ब ध स करती हैं।[43] इस मत को अद्वैतसिद्धिकार आचाय प्रवर श्रीमधुसूदन सरस्वतीपाद ने भी इस ग्र थ के प्रथम परिच्छेद म मीमासक सम्मत कहते हुए काल के इ द्रिय प्रत्यक्षविषयत्व को इस प्रकार प्रस्तुत किया है—कालस्य च रूपादिहीनस्य मीमासकादिभि सर्वे द्रिय ग्राह्यत्वाभ्युपगमाद्'[44] मीमासको के मत स घ्राण आदि पाच बाह्य इ द्रियां हैं एव मन आभ्य तर इ द्रिय है।

लघुच द्रिकाकार श्रीमदब्रह्मान दस्वामी ने निम्न प्राचीन उक्ति का प्रकारा तर से प्रयोग करते हुए - काल के स दभ मे मीमासको की दृष्टि से एक बात विशेषरूप से कही है—"न सोऽस्ति प्रत्ययो लोके यत्र कालो न भासते'।[45] ज्ञान स्वय काल से अविच्छिन्न होकर ही अपने विषय का ग्रहण करता है। ज्ञानमात्र का अज्ञात ज्ञापकत्व धारावाहिक ज्ञानस्थल म अपने अधिकरणभूत क्षण की विशिष्टता को ग्रहण करते हुए ही बोधज य व्यापार का सम्पादन करता है। पके हुए 'रक्त घट म' श्याम" वण का ज्ञानज य विनिश्चय पाकदशा से पूवक्षण की अविच्छिन्नता के कारण होता है। स्मृति स्व कारण गहीत" कालावच्छिन्न होने से ही स्मृतिज्ञान का स्व विषय बनती है। क्षण म स्वत प्रत्यक्षायमानत्व नही है, क्योकि क्षण अतीन्द्रिय है। अत नवीन भाट्टमत के अनुसार सम्पूण ज्ञानमात्र के प्रति क्षण 'विषय विशेषणता सम्ब ध से ही बोध का हेतु होता है। उपयुक्त श्रीब्रह्मान दपाद की पक्ति का यही आशय है।

आचाय प्रभाकर गुरु का मत वशेषिको की तरह ही काल के द्र यत्व, विभुत्व अतीन्द्रियत्व को स्वीकार करता है। गुरुमत म उपाधिभेद स ही क्षण, मास सवत्सर आदि का ग्रहण है। इस मत मे काल पर कोइ मौलिक चि तन पृथक रूप से नही हुआ है यहाँ वशेषिको के मत को ही शब्दत स्वीकार कर लिया गया है। श्रीरामानुजाचाय का गुर मत पर त त्र रहस्य' नामक प्रसिद्ध प्रकरण ग्र थ है जिसमे कणाद मत के स्वारस्य का ग्रहण इन शब्दो के साथ किया गया है—तत्र चाभ्युपगमसिद्धा त यायेन कणाद-त त्र सिद्ध एव प्रमेयवर्गोऽङ्गीक्रियते'।[46]

११) वेदा त—अद्वैत वेदा त परम अथ म ब्रह्म को छोड कर किसी भी अ य तत्त्व की मौलिक सत्ता स्वीकार नही करता। जब यह "सम्पूण ब्रह्म है, तो काल की स्वत त्र सत्ता का प्रश्न ही नहीं उठता। भगवत्पाद आचाय श्रीशकर ने सत्ता का निवचन त्रिविधा किया है—१ पारमार्थिकी सत्ता, २-व्यावहारिकी सत्ता एव ३-प्रातिभासिकी सत्ता। परम अथ म ग्रहण की हुई सत्ता वह है, जो तीनो कालो म व्यभिचरित नहीं होती-यथा ब्रह्म, ब्रह्म साक्षात्कार के पूव ससार दशा म आकाश, पृथ्वी आदि की सत्ता व्यावहारिक है। भ्रमवश शुक्ति मे रजत रज्जु म सप दशन आदि प्रातिभासिक सत्ता के उदाहरण हैं। अत अद्वैत वेदा त के अनुसार काल की सत्ता परम अथ म नहीं वह व्यावहारिक है। खण्डनखण्डखाद्य के चतुथ

परिच्छेद के "कारणत्व खण्डन" प्रसग म वतमान, भूत आदि काल का प्रत्याख्यान करते हुए महापडित श्रीहृप ने बडी तजना के साथ सम्पूण काल तत्त्व का ही प्रत्याख्यान कर दिया है।[47]

व्यवहार दशा मे अद्वैत-वेदात काल की प्रत्यक्ष सत्ता को स्वीकार करता है। श्री धमराजाध्वरी द्र ने *"वेदात परिभाषा" म सवप्रथम प्रमाण लक्षण के विवरण मे लिखा है—"अनधिगत अबाधितार्थ* विषय ज्ञानत्वम"[48] प्रमाण का लक्षण किया गया है—'अनधिगत" और "अबाधित" विषय का ज्ञान ही प्रमा है। धारावाहिक प्रत्यक्ष स्थल मे अव्याप्ति को रोकने के लिए कहा— नीरूपस्यापि कालस्यं द्रयवेद्यत्वाभ्युपगमेन धारावाहिकबुद्धेरपि पूव पूव ज्ञान विषयतत्तत्क्षणविशेष विशिष्ट विषयकत्वेन न तत्राव्याप्ति"।[49] इस पक्ति का तात्पय है—जिस द्रव्य मे उदभूत रूप और महत्व परिमाण होता है, वही चाक्षुप विषय का प्रत्यक्ष है, ऐसी तार्किको की मान्यता है। "इस काल मे घट है' यह अनुभव सभी को होता है। यहाँ—"इस काल म" यह शब्द व्यवहार वतमान काल का ज्ञान करा रहा है, अत यहाँ रूप रहित होने पर भी काल का वेदात मत से इद्रिय विषयत्व माना गया है। इस ग्र थ की "शिखामणि" टीका मे काल का प्रत्यक्ष ज्ञान विशेषणतया स्वीकार किया गया है।

ब्रह्मसूत्र के भाष्य मे आचाय श्रीशकर न आकाशादि की व्यावहारिक सत्ता की चर्चा तो की है, पर काल की व्यावहारिक सत्ता का उल्लेख नही हुआ है। इसी प्रकार अद्वैत-वेदा त के निबध ग्रथो म भी काल की स्वत त्र व्यावहारिक सत्ता के विवरण का अभाव है। श्रीमधुसूदनसरस्वतीपाद ने सिद्धा त-बिदु के अष्टम श्लोक की टीका म—काल को अविद्या के अ तगत किया है—"कालस्तु अविद्यैव, तस्या एव सर्वाधारत्वात्"।[50] अद्वैतब्रह्मसिद्धि के 'प्रथम मुदगर प्रहार" म ही काश्मीरक सदानद ने भी काल को अविद्यात्मक कहा है—'कालस्याविद्यात्मकत्वस्वीकाराद"।[51] लगता है—कुछ यून सख्यक आचार्यों को यह मत स्वीकाय नही। वे अविद्या के स्थान पर काल का सम्ब ध ब्रह्म विद्या" से स्वीकार करते हैं। यह सम्बध 'मायाचित्सम्बध" के रूप मे चर्चित हुआ है। इस मत का उल्लेख श्रीसदानदपाद ने 'एकदेशिन" पद व्यवहार के साथ किया है— 'मायाचित्सम्ब ध एव काल इति तदेकदशिन"।[52] मानसोल्लास म काल को ब्रह्म की क्रियाशक्ति कहा गया है—

"काल रूप क्रियाशक्त्या क्षीरात परिणमेद दधि"[53]

वाक्यपदीयकार भगवान हरि ने काल की 'सकलनात्मक बुद्धि" के रूप म चर्चा की है। क्षण, मास सवत्सरादि का व्यवहार सकलनात्मक बुद्धि का ही व्यापार है। वसे आचाय हरि ने 'केचित' शब्द के द्वारा किसी प्राचीन मत को ही यहाँ उदधत किया है—' केचिदबुद्धयनुसहारलक्षण त (काल) प्रचक्षते"।[54] श्रीमृगेद्रवृत्तिदीपिका के अनुसार यह मत जहाँ वेदात सम्मत है, आचाय हेलराज के अनुसार यह बौद्ध सिद्धा त है।

१२) वैशेपिक दशन—महर्षि कणाद के सिद्धात म काल नव द्रव्यो म एक महत्त्वपूण द्रव्य है। यह द्रव्य, नित्य, विभु और एक है नानात्व की प्रतीति व्यवहारवशत औपाधिक है। कणादसूत्र पर प्रशस्तपाद भाष्य इस प्रकार है— काललिगाविशेषादजसकत्वऽपि इस पर यायकदलीकार श्रीधर भट्ट ने काल के एकत्व का प्रतिपादन करते हुए, उसके भेद प्रतिपादकत्व को इस प्रकार स्वीकार किया है— काललिगाना परापरादि प्रत्ययानामविशेषाद भेदाप्रतिपादकत्वादजसा मुख्यया वृत्या काल्स्यकत्वऽपि सिद्धे नानात्वापचारान्नानात्वव्यपदेश।[55] वैशेषिक के सिद्धा तानुसार काल प्रत्यक्ष प्रमा का विषय नही है भाट्टमत के मीमासक इसके विपरीत काल को प्रत्यक्ष प्रमा का विषय स्वीकार करत हैं। काल की सत्ता का विनिश्चय कणादतन्त्र म अनुमान प्रमाण से ही किया जाता है। आचाय उदयन ने इसे किरणावली म अनुमान द्वारा ही सिद्ध किया है।[56]

आचाय प्रशस्तपाद ने काल द्रव्य के पाच गुण कहे हैं —

१ सख्या २ परिमाण ३ पृथकत्व ४-सयोग ५ विभाग। *"तस्यगुणा सख्या परिमाण पृथक्त्व सयोग विभागा"* ।[57] काल को "कणादसिद्धान्त चन्द्रिका" म सब उत्पत्ति का निमित्त कारण एव विश्व का आधारतत्त्व भी कहा गया है—"सर्वोत्पत्ति निमित्त जगदाधारश्च काल ।[58]

१३) याय दशन— याय और वैशेषिक समानतन्त्र कहे गये है। जो तत्त्व वैशेषिको का सिद्धान्त सम्मत है वही नयायिको का भी अनुमत है। वैशेषिक दशन प्रमेय प्रधान है, याय दशन प्रमाण प्रधान। जिस तत्त्व चर्चा को काल के सन्दभ म वशेषिको ने उठाया है—वह नैयायिका का भी मत है। आचाय जयन्त भट्ट ने न्यायमजरी म वशेषिका के मत को हा दुहराया है—

"दृष्ट परापरत्वस्य दिक्कृतस्य विपय्यय ।
युवस्थविरयो सोऽपि विना काल न सिध्यति ॥" [59]

जिस प्रकार परत्व और अपरत्व दिक से होने वाले विपय्यय हैं उसी प्रकार युवावस्था और वाधक्य की सिद्धि कालतत्त्व के बिना नही होती। नैयायिकप्रवर जयन्त भट्ट काल को वैशेषिको की तरह *मात्र अनुमान गम्य ही नही, मीमासको की तरह प्रत्यक्ष गम्य भी मानते हैं—*

'सिद्ध कालश्चाक्षुषो लगिको वा ।
तन्नानात्व सिद्धमौपाधिक च ॥"[60]

यहाँ काल की सिद्धि चाक्षुष एव लगिक अर्थात प्रत्यक्ष एव अनुमान दोनो से ही स्वीकार की गई है काल के क्षण, अहोरात्र आदि नानात्व को उपाधि सिद्ध कहा है।

प्राचीन एव नव्य याय के इतिहास मे एक मात्र दीधितिकार श्रीरघुनाथ शिरोमणि ही एसे आचाय हैं जो काल द्रव्य की अतिरिक्त सत्ता को स्वीकार नही करते।[61] इनके मत का खण्डन इनके ग्रथ की टीका मे ही श्रीरामभद्र दीक्षित ने कर दिया है। इसके अतिरिक्त इन्होने इस मत का सागोपाग खण्डन अपनी मुक्तावली की दिनकरी नामक प्रसिद्ध टीका म भी तृतीयकारिकावली के व्याख्यान म किया है।

१४) प्रत्यभिज्ञादशन—शवमत काश्मीर स कयाकुमारी तक अनेक सम्प्रदाय और सिद्धान्त भेद के साथ विस्तृत है। काश्मीर शवमत "प्रत्यभिज्ञा" दशन के नाम से प्रसिद्ध है। इस मत के प्रधान आचाय सोमानन्दनाथ, श्री उत्पलाचाय एव श्री अभिनवगुप्तपाद शैव चिन्तन के इतिहास म अपना विशिष्ट स्थान रखते हैं। प्रत्यभिज्ञादशन म कालतत्त्व "मायीयमला तभूता" काल शक्ति है। महाथमजरी परिमल म माया के कायत्व के कारण काल को मायाविभूति (स्वरूपत्व) के रूप मे कहा है— *"मायाविभूत्यात्मक कलादिपचकम'*।[62] *माया तो स्वय परमेश्वर की मोहनाख्य शक्ति के रूप म कही* गई हैं वह स्वभाव से चिदेकरस स्वरूपा" होते हुए भी भेद कल्पिका है—

"एकरस स्वभावे उद्भावयन्ती विकल्पशिल्पानि ।
मायेति लोक्यते परमस्वतन्त्रस्य मोहनी शक्ति ॥[63]

काल ईश्वरेच्छा का ही अपर पर्याय है। यह ईश्वर इच्छा क्रिया शक्ति के अतिरिक्त अय कुछ नही है। प्रत्यभिज्ञादशन म इच्छा और क्रिया का अभेद अभिधान ही स्वीकार किया गया है। इनके मत से काल प्रमातृनिष्ठ है वही वह उसी माध्यम से प्रमेयनिष्ठ भी होता है। — काल क्रममासूत्रयन् प्रमातरि विजम्भमाणस्तदनुसारेण प्रमेयेऽपि प्रसरति '[64] वस प्रत्यभिज्ञा दशन 'आभासवाद" के नाम से प्रसिद्ध है।

१५) माहेश्वरमत—इस मत के आगमो के अनुसार माहेश्वरमत के चार और *अवान्तर* भेद हैं—शैव पाशुपत, कारुणिक और कापालिक। इस माहेश्वर मतावलम्बी शव सम्प्रदाय म काल तत्त्व की

कोई चर्चा नही है। इनका मत प्रकारा तर से साख्य शास्त्र का ही अनुगमन करता है। अ तर इतना ही है—यह मत प्रकृति को साख्य की तरह स्वतत्र नही मानता।

१६) पाशुपत दशन—माण्डूक्यकारिका—२-२६ के शाकरभाष्य की टीका म आचाय आन दगिरि ने पाशुपत मत का उल्लेख करते हुए—इकतीस पदार्थों की चर्चा की है, इसमे २५ पदाथ तो साख्य प्रतिपादित ही है, अतिरिक्त ६ पदाथ १ राग २-अविद्या ३ नियति ४-काल ५ कला और ६-माया हैं। इस दशन मे भी प्रत्यभिज्ञा मत की तरह ही काल को "ज यत्व" के अथ म स्वीकार किया गया है। काल इस मत के अनुसार जीवो के भोग मे सहकारी कारण बनता है। जीव स्वरूपत नित्य होने के कारण काल स उसका सम्ब ध तात्त्विक दृष्टि से सम्भव नही।[65]

१७) सिद्धान्तागम—इस आगम के अनुसार परमेश्वर म अधिष्ठित माया द्वारा सवप्रथम काल तत्त्व की उत्पत्ति होती है। काल के पश्चात माया तत्त्व के द्वारा नियति तत्त्व उत्पन्न होता है तत्पश्चात उसी परमेश्वर मे अधिष्ठित माया के द्वारा कालतत्त्व का प्रादुर्भाव होता है। कालतत्त्व से पुन तीन अवा तर तत्त्व विद्या, राग और अव्यक्त उत्पन्न होते हैं। जीवो के नित्य होने पर भी वे काल, कला, नियति, विद्या राग से आसक्त हो जाने पर भोक्तृत्व भाव को प्राप्त होते है—

तत्त्वैरभि कलितो भोक्तृत्वदशा यदा पशुर्नीत ।
पुरुषाख्यता तदाऽय लभते तत्त्वेषु गणना च ॥"[66]

काल आदि तत्त्वो से परिकलित जीव ही भोग्य भोजक भाव को प्राप्त होता है। जीवो के कम जनित सुख दुखादि के भोग मे काल स्वय हेतुभूत प्रेरक तत्त्व है—"प्रेरणात्मक कालम"।[67] ऐसा नही है कि काल तत्त्व नियतितत्त्व मे गताथ स्वीकार कर लिया जाय। नियति तत्त्व का काय है—जीवो के स्वजनित कर्मों का नियमन, काल का कृत्य या काय तो प्रेरणा मात्र ही है— असौ (नियति) पशु कमजनिते सुखदु खोपभोगे नियच्छति न चाय कालस्य व्यापार, तस्य कलनमात्रे चरितार्थत्वात्"।[68] सिद्धा तआगम की दष्टि म काल चेतन नही जड तत्त्व है। इस मत के अनुसार काल अनित्य, अव्यापक और अनेक रूप है। इसकी प्रकारता भूत भविष्य आदि रूप से त्रिविध है। इस मत मे काल शुद्ध और अशुद्ध दो भेदो मे विभाजित हाकर ही विवेचित हुआ है। सिद्धा तागम का साहित्य विशाल है इन आगमो की सख्या २८ है। पुन शवागम और रौद्रागम भेद से ये द्विविध है। शैवागम के भी कामिकादि दश भेद हैं, कामिक आगम के पुन नारसिंह, वक्त्रार भरव एव उत्तर नामक तीन भेद हैं।

१८) शवविशिष्टाद्व त—यह मत बहुत कुछ सिद्धा तागम पर ही आधारित है, श्रीकण्ठाचाय ने ब्रह्मसूत्र शवविशिष्टाद्वैत भाष्य मे इसी मत को प्रश्रय दिया है। इनका मत भी परिणामवाद को स्वीकार करता है। इस सिद्धा त के अनुसार सकलतत्त्वातीत परमेश्वर स्व शक्ति से अभिन्नरूप से समवेत होकर ही इस विश्व का निमित्त कारण बनता है। इस मत के अनुसार ईश्वर विश्व का उपादान कारण नही है।[69] काल तत्त्व की दष्टि से इनकी अपनी कोई स्वतत्र मौलिक मा यता नही सिद्धा तागम का पक्ष ही इनका अपना सिद्धा त पक्ष है।

१९) वीरशवमत—यह दशन अ य शवमतावलम्बियो की तरह ही पति पशु पाश" तीन तत्त्वो को स्वीकार करता है। श्रीलिंगराज ने विवेक चि तामणि ग्र थ के प्रथम परिच्छेद म वीरशव सिद्धा त का निरूपण किया है।[70]

विशुद्ध चित स्वरूप ब्रह्म म अधिष्ठित यह मिथ्या माया एक होती हुई भी तीन रूपो म विभक्त होती है—विशुद्ध सत्त्व प्रधान माया, मलिन सत्त्व प्रधान अविद्या और तम प्रधान प्रकृति। माया से प्रतिफलित ब्रह्म चत य ही सवनादि गुणो से युक्त ईश्वर है, वही पति पदाथ के नाम से प्रसिद्ध है।

अविद्या द्वारा प्रतिबिम्बित ब्रह्म चैतन्य ही जीव है, उसे ही पशु पदार्थ कहा गया है। यह प्रकृति ही जीवों के भोग हेतु पाश नामक पदार्थ रूप होती है। यह प्रकृति सांख्य के क्रम से ही पुरुष के भोगार्थ उसके सन्निधान मात्र से परिणमन करती है। इस क्रम में ही यह प्रकृति काल-तत्त्व को प्राप्त होती है, तदनन्तर वह काल-तत्त्व की वशवर्ती होकर ही महत्तत्त्वादि रूपेण परिणमन करती है। सांख्य स्वयं काल की सत्ता को स्वीकार नहीं करता पर वीरशैवमत सांख्य के आधार का ग्रहण करते हुए भी काल की सत्ता को परिणमन के क्रम में स्वीकार करता है। यह मत उन वीरशैववादियों का है, जो अद्वैतवाद को स्वीकार करते हैं।

२०) द्वैतवीरशैव—द्वैत सिद्धान्तानुसार वीरशैवमत का निरूपण शिवतत्त्वरत्नाकर में श्रीवासवराजेन्द्र ने किया है। यहाँ पदार्थ निरूपण की पद्धति वही है, जो सिद्धान्तागम में है। अन्तर इतना ही है—सिद्धान्तागम में ३६ तत्त्वों का ग्रहण है यहाँ तत्त्वों की संख्या ५२ है। इनका काल तत्त्व विषयक सिद्धान्त भी सिद्धान्तागम के अनुसार ही है—'काल कला च नियति साक्षा मायाद्भवानि च"[71] और भी यथा—"कालस्त्रिविध एव च"।[72]

२१) नकुलीशपाशुपत—इस मत का साहित्य आज अनुपलब्ध सा ही है। ब्रह्मसूत्र २/२/३७ के शांकर भाष्य पर 'ब्रह्म विद्याभरण" एवं 'वेदान्तकल्पतरुपरिमल" के व्याख्यान में इस दर्शन का संक्षेप में विवरण प्राप्त होता है। आचार्य माधव ने 'सर्वदर्शन संग्रह' में भी इस मत का संक्षेप में संग्रह किया है। वैसे देखा जाय तो इस मत का केवल एक ही ग्रन्थ—'गणकारिका' रत्न टीका के साथ उपलब्ध है। इस ग्रन्थ के प्रणेता 'न्यायसार" नामक प्रसिद्ध न्याय निबन्ध के रचयिता आचार्य भासर्वज्ञ हैं। इस मत में लगता है—काल-तत्त्व की कोई उल्लेखनीय चर्चा नहीं है। काल तत्त्व को यहाँ—'संहार कर्तृत्वरूप' से ही स्मरण किया गया है, जो कारण पदार्थ है—

अन्तरसृष्ट्यामपि संहारकर्तृत्व कालत्वम्'[73]

इस मत के अनुसार दो प्रकार की सृष्टि है—महासृष्टि और अन्तरसृष्टि। प्रथम का सम्बन्ध पृथ्वी आदि तत्त्वों की संरचना से है, और अन्तरसृष्टि का सम्बन्ध घट पट आदि पदार्थों से है। दीक्षा के पांच अंगों में भी काल का ग्रहण किया गया है—'द्रव्य काल क्रिया मूर्त्तिगुरुश्चैवेह पंचम' [74]

२२) शाक्ताद्वैत—शाक्त मत में काल की पारमार्थिक सत्ता नहीं है। परमात्मा के जीव भाव के सम्पादक पाँच कञ्चुकों के अन्तर्गत ही काल तत्त्व का ग्रहण है। माया की व्यवहार दशा में ही काल जीव का उपकरणभूत तत्त्व है। दिक् की तरह ही काल का भी भावना सापेक्ष अल्पत्व महत्त्व रूप से प्रतिभास होता है—

देश कालोऽथवा किंचिद् यथा येन विभावितम्।
तथा तत तत्र भासेत दीर्घसूक्ष्मत्वभेदत ॥" [75]

एक ही काल तत्त्व में भावना भेद से शीघ्रत्व मन्दत्व आदि का अवभास होता रहता है—भावना भेदेनैव एकस्मिन्नेव काले चिरशीघ्रत्वभासनम्"।[76] शाक्त दर्शन के अनुसार परमार्थत न दिक् का अस्तित्व है, न काल का ही अस्तित्व है। श्री दुर्गासप्तशती में कला काष्ठादि काल के विभिन्न रूपों को भगवती का ही स्वरूप कहा गया है—

"कलाकाष्ठादिरूपेण परिणामप्रदायिनि
विश्वस्योपरतौ शक्त नारायणि नमोऽस्तुते।[77]

२३) शाक्त द्वैतवाद—द्वैतवादी शाक्तमत का आधार ग्रन्थ—'परानन्द सूत्र" है। इस मत के अनुसार चार ही तत्त्व हैं—१-कोई पदार्थ आदि और अन्त से रहित है २ किसी पदार्थ का आदि तो है, पर अन्त नहीं है ३ कोई पदार्थ अनादि होने पर भी सान्त है, ४-कुछ पदार्थ सादि और सान्त हैं।

'अनाद्यन त—साद्यन त—अनादिसा त—सादिसा त" ।[78]

इस मत के अनुसार काल आदि और अ त से हीन और व्यापक है। अनादि और अन त पदार्थों के नाम इस प्रकार हैं "परमात्मेश्वरा जीवा दिक्कालाकाश परमान द लोकाश्चानाद्यन ता' [79] 'दिक्कालाकाशाज्ञाना च व्यापकत्वम" ।[80] शाक्तद्व त की दृष्टि से काल तत्त्व म परिच्छेदक परिच्छिन्न भाव भी है। जहाँ वह घट-पटादि का परिच्छेदक है, वही वह क्षण, दिवस, मास सवत्सरादि रूप से परिच्छिन्न भी है—'काल परिच्छेदक परिच्छिन्नश्च" ।[81]

२४) प्रपचसार—इस मत के अनुसार तीन ही नित्य पदाथ हैं—१-प्रकृति २ पुरुष ३ और काल। आचाय श्रीपद्मपाद ने प्रपचसारविवरण म इन तीन पदार्थों का ही पर और अपर भेद से व्याख्यान किया है। परम्परा स यह माना जाता है—प्रपचसार के निर्माता आचाय श्रीशकर ही हैं, इसकी पुष्टि भी श्रीपद्मपाद के विवरण से होती है—वे स्वय आचाय श्रीशकर के प्रधान शिष्य थे।

'पर' काल के स्वरूप को चिद्रूप कहा गया है, प्रकृति मे सृष्टि की प्रेरणा पर' काल से ही होती है—काल का यह प्रेरक स्वरूप पुरुष के कर्मानुसार ही बनता है—"सा तु कालात्मना सम्यग मयैव ज्ञायते सदा" ।[82]

"पुरुषकर्मानुसारेण तस्य प्रेरकत्वादित्याह—कालेनेति"[83]

'अपर' काल का स्वरूप औपाधिक है, यह जड प्रकृति का क्षण, अहोरात्र, मास आदि विकृत स्वरूप है।

२५) पाचरात्र—इस वष्णव आगम के प्रधान ग्र थ "अहिबु ध्न्य सहिता" म ज्ञान को ही परमात्मा का परमरूप कहा गया है—जगत् का प्रकृतिभाव, यह ब्रह्म की शक्ति ही है। यह मत शक्ति और शक्तिमान् का अभेद विशेष्य विशेषण भाव से स्वीकार करता है। अत वस्तुत शक्ति भगवान से भिन्न नही वह तदाकार है, तल्लीन है। इस भगवत् शक्ति के दो भेद हैं—क्रियाशक्ति और भूति शक्ति। भूति शक्ति का ही अपर नाम सृष्टि शक्ति है। क्रिया शक्ति ही भूति शक्ति का प्रवत्त क तत्त्व है। भगवान का सकल्प ही प्रेक्षण स्वरूप को प्राप्त करता है, तदन तर वही स्वरूप क्रिया के स्वरूप को धारण करता है। सृष्टि के निर्माण के पूव सरचना के स दभ म किया गया पर्यालोचन ही प्रेक्षण है। स्प दनात्मक परिणमन ही वहाँ "सुदशन चक्र के नाम से अभिहित है। प्रकृति पुरुष और काल के ज यत्व हेतु से ही भूति शक्ति तीन भागो मे विभक्त होती है—

" भूति सा च त्रिधामता" ।
अव्यक्त काल पु भावात् ।।"[84]

आग कहा गया है—

"पुरुषश्चैव कालश्च गुणाश्चति त्रिधोच्यते ।
भूति शुद्धेतरा विष्णो ।।"[85]

पाचरात्र आगम मे काल-तत्त्व को दो भागो म बाँट कर व्याख्यायित किया गया है—नियति और काल। नियति को सूक्ष्म कह कर प्रद्यु म्नतत्त्व से सयुक्त किया गया है। नियति की उत्पत्ति के स दभ म कहा गया है—

'कालस्य पाचन रूप यत्त तत् कलनात्मकम ।
उदेति नियते सोऽय काल, सकल्प चोदित ।।"[86]

क्षण अहोरात्र आदि इस मत म व्यावहारिक काल के ही स्वरूप हैं।

२६) विशिष्टाद्वैतवाद—आचाय रामानुज के अनुसार तीन तत्त्व हैं—चित अचित और ईश्वर। जीव वग चित-तत्त्व है। यह जीव अणु परिमाण और प्रत्येक शरीर म भिन्न है। ईश्वरतत्त्व सम्पूण

विश्व का सृष्टि, स्थिति और सहारकर्ता है। अर्थात तत्त्व तीन वर्गो म विभक्त है—शुद्ध तत्त्व, मिश्र तत्त्व एव सत्त्व शू य। रामानुज मत म काल 'सत्त्व शू य' तत्त्व है। यही तत्त्व कला, काष्ठा मुहूत आदि रूप से प्रकृत पदार्थों का परिणमन हेतु—प्रकृति है, इस ही ईश्वर की "क्रीडा परिकर दह" कहा गया है—'सत्त्वशू य काल। अय च प्रकृति प्राकृताना परिणाम हतु कलाकाष्ठादि रूपेण परिणतो नित्य ईश्वरस्य क्रीडा परिकर शरीर च"।[87]

कालिक सम्ब ध से काल का लक्षण यहाँ—'सर्वाधारत्व' किया गया है यह अतीत वतमान और भविष्य का व्यावहारिक हतु भी है— अतीतादि व्यवहार हतु काल। कालिकन सर्वाधारत्व तल्लक्षणम'।[88] आगे चल कर काल को गुणत्रय रहित जड तत्त्व कहा गया है।[89] सत्त्व शू य का अथ ही है सत्त्वादि गुणत्रय स रहित तत्त्व। यही प्रकृति के महत्तत्वादि के परिणमन म हेतु रूप होता है। काल तत्त्व का उपयाग रामानुज दशन म ईश्वर की लीला-विभूति की दष्टि से है नित्य विभूति को काल की अपेक्षा नही। श्रीलोकाचाय के अनुसार काल दोना विभूतियो के साथ नित्य है। कुछ आचार्यो के मतानुसार लीलाविभूति मे निमेष, अहोरात्र रूप काल उत्पत्ति विनाश धर्मा होने क कारण अनित्य है, पर परमपद अवस्था म उत्पत्ति आदि यवहार के अभाव मे काल नित्य है। इस मत को मानने वाले आचाय काल का षडेद्रिय प्रत्यक्ष स्वीकार करते हैं।

२७) द्वताद्वतवाद—आचाय निम्बाक के मत म चित, अचित और माया तीन तत्त्व स्वीकाय हैं। माया तत्त्व से सत्त्व रज और तम तीना गुणो का यहाँ ग्रहण है। कतृ त्व ज्ञातृत्व धम युक्त जीव प्रत्यक शरीर मे भिन्न चित पदाथ स्वरूप है। अचित पदाथ भी सख्या मे तीन है—प्राकृत, अप्राकृत एव काल। त्रिगुणात्मक माया आश्रितद्रव्य—प्राकृत नित्य और परिणामी है। यही तत्त्व काला तर म जगत रूप से परिणत होता है। अप्राकृत तत्त्व—माया काल और प्रकृति से अत्य त भिन्न है—वह ब्रह्म पद वाच्य ह। यह कालातीत एव परिणाम आदि विकारो स शू य ह।

अत काल आचाय निम्बाक के मत स प्राकृत और अप्राकृत से भिन एक अचेतन द्र य विशेष ह। काल तत्त्व इस सिद्धा त म नित्य विभु भूत भविष्य आदि व्यवहार मे असाधारण हेतु एव विश्व की सरचना मे सहकारी कारण रूप से ग्रहीत है।[90]

२८) शुद्धाद्व त—आचाय श्रीवल्लभ के तत्त्व जगत म काल के लिए कोई तात्त्विक स्थान सुरक्षित नही है। इस दशन के अनुसार तत्त्वत आत्मा ही अपनी स्वतत्र इच्छा से प्रपच रूप म परिणत होता ह। परम सत्ता के प्रपच रूप स परिणमन मे परमेश्वर को अपनी स्वतत्र इच्छा पर्याप्त ह—उसे किसी अ य तत्त्व क आश्रय की आवश्यकता नही—तत्त्वा तर और तत्त्व समुद्भव उसकी इच्छा मात्र से हो जाता ह—

' उत्पत्तिस्थितिनाशाना जगत कतृ वै बृहत।
वदेन बोधित तद्धि ना यथा भवितु क्षमम॥
नहि श्रुतिविरोधोऽस्ति कल्पोऽपि न विरुध्यते।
सवभावसमथत्वादचि त्यशक्ति व बृहत।[91]

२९) द्वतवाद—आचाय मध्व के मत म दश पदाथ एव बीस द्रव्य स्वीकृत हैं। इन द्रव्या म काल १९वा द्रव्य ह। द्वतमत मे काल तत्त्व का असाधारण महत्त्व ह—इस आयुव्यवस्थापक तत्त्व कहा गया ह— आयु यस्थापक काल"।[92] काल के सम्ब धाभाव के कारण परमात्मा और मुक्त आत्मा दोनो ही इसके ब धन स परे हैं—"परमात्मनो मुक्ताना च काल सम्ब धाभावान्नायुमर्यादा।[93] इस मत म काल अखण्ड द्रव्य नही वह क्षण लवादि अनेक रूप ह। काल उत्पत्ति विनाश धमयुक्त होने के कारण अनित्य है। प्रकृति को भी यहाँ काल का उपादान कहा गया है—'कालोपादानप्रकृतिरेव।[94]

पूव पूव काल ही उत्तर उत्तर काल का उपादान है। काल को सर्व उत्पत्ति हेतु कहते हुए भी, उसकी सत्ता को प्रलय म भी स्वीकार किया गया है। इस द्वैत दर्शन के अनुसार सम्पूण पदाथ साक्षि विषय हैं। यहां तक कि अतीन्द्रिय पदाथ भी नात और अज्ञात रूप से साक्षि विषय होते हैं। अत काल भी साक्षि विषय कहा गया है।

३०) अचिन्त्यभेदाभेद—यह मत आचाय मध्व के मत का अनुवत्त क मत कहा जाता है। श्रीचतन्य महाप्रभुपाद ने इस सम्प्रदाय का प्रवत्त न किया था। फिर भी इस मत मे मध्व मत की तुलना म उल्लेखनीय भिन्नता भी है। इस दशन मे ईश्वर, जीव, माया और काल इन चार तत्त्वा को नित्य माना गया है। ईश्वर को छोड कर शेप तीनो तत्त्व परत न्त्र कहे गये हैं। ईश्वर व्यापक ज्ञान स्वरूप है, जीव अणुज्ञान रूप है। ईश्वर माया तत्त्व का नियन्ता है, जीव उससे नियम्य कहा गया है। माया इस दर्शन के अनुसार गुणत्रयविशिष्ट जड द्रव्य है। काल—गुणत्रय से रहित अतीत वतमान आदि व्यवहाररूप जड द्रव्य है। यहां भी काल तत्त्व के नित्य एव औपाधिक दोना स्वरूप को ही स्वीकार किया गया है।[95]

३१) लोकायत—लोकायत या चार्वाकमत मे काल का कोई तात्त्विक स्वरूप नही है। यह मत प्रत्यक्ष को स्वीकार करता है—आकाश और काल दोना ही इस मत मे प्रत्यक्ष की सीमा मे नहा आते। अत यह दशन चार पदार्थों की सत्ता स्वीकार करता है—पृथ्वी जल, तेज और वायु। —'अथ चत्वारि भूतानि भूमिवायनिलानला।[96] यह मत सवदशनसग्रह 'एव' तकसग्रह की भास्करोदय टीका के मगलवाद मे भी इसी प्रकार सग्रहीत है। जब हम कहते हैं 'इदानी घट' उस काल मे काल की प्रतीति प्रत्यक्ष से ही है। काल की सत्ता को न स्वीकार करने पर "इस काल मे घट है" यह प्रतीति आधारशून्य हो जायेगी। अत इस मत के अनुसार काल अतिरिक्त तत्त्व न होकर वस्तु की तत तत अवस्था विशेष ही है।

३२) जनमत—जैन दशन के अनुसार पुदगल तथा अ य द्रव्या के परिणमन का कारण काल है। जैन दशन काल के अभाव को स्वीकार नही करता अत पुदगल सदैव गति युक्त होता है। आचाय उमास्वामिन् ने द्रव्यो की वत्त ना, परिणाम क्रिया, परत्व अपरत्व मे काल का ही हेतुरूप से कहा है—'वत्त ना परिणाम क्रिया परत्वापरत्वे च कालस्य'।[97] काल आकाश तत्त्व की तरह प्रत्यक्ष का विषय नही वह इस मत म अनुमान प्रमाण से ही ग्रहण किया जाता है। वत्त ना परिणाम क्रिया आदि से ही अनुमान द्वारा काल की सिद्धि स्वीकार की गई है। इस 'समय' शब्द से भी कहा गया है। यह निश्चय काल का ही स्वरूप है जीव तथा पुदगल की गति से व्यक्त होने के कारण इसे 'परिणामभव" भी कहते हैं। "वत्त ना" काल के बिना सिद्ध नही होती। प्रत्येक क्षण म वतमान रहना ही वत्त ना का लक्षण है। काल पाच अस्तिकाय द्रव्यो मे नही है, यह एक अखण्ड द्रव्य कहा गया है, सवत्र एक काल की ही युगपत स्थिति है।[98] कायावान् द्र य ही अपने विभिन्न अशो से आकाश के विभिन्न अशा म वत्त ना" धम से युक्त होता है—वतमान रहता है। जैन दशन म कही काल के दो भेद किए गये हैं—पारमार्थिक और व्यावहारिक। वतना का हेतु पारमार्थिक काल है। अ य परिवतन का कारण या हेतु व्यावहारिक काल है। समय आदि अन्त से युक्त है—पारमार्थिक काल निराकार और नित्य है। समय" का स्वरूप क्षणिक है और इसे 'कालाणु" भी कहते हैं 'कालाणु' समस्त लोकाकाश म व्याप्त है। ये परस्पर सयुक्त नही हैं। ये पृथक अमूत, अक्रिय और अन त हैं। काल द्रव्य एक प्रदेशी है, शक्ति और व्यक्ति की अपेक्षा से कालाणुओ म मिलन शक्ति स्वीकार नही की गई। इसीलिए काल द्रव्य का कायवत नही कहा गया। आचाय कु दकु द ने स्पष्ट कहा है—पुदगलादि द्रव्या का परिणमन ही लिंग ह जिसका वही काल नाम का द्रव्य हैं इस द्रव्य से सयुक्त होने पर ही पचास्तिकाय द्रव्य के स्वरूप को प्राप्त होते हैं।

यहाँ काल के पर्याय को जानने के लिए पुदगल का परिणमन बहिरग निमित्त ह। पुदगल परमाणु जब एक प्रदेश से अन्य प्रदेश म गमन करता है—तब उसका नाम सूक्ष्म काल का पर्याय 'अविभागी" होता ह। अतीत अनागत आदि भाव गुणपर्याय कहे गय है—

' ते चे व अत्थिकाया ते कलिय भावपरिणदाणिच्चा।
गच्छति दवियभाव परियट्टणलिगसजुत्ता ।।[99]

छहो द्रव्य एक स्थान पर रहते हुए भी अपनी सत्ता को काई भी द्रव्य नही छोडता। अत ये द्रव्य मिलकर एक नही हो पाते, सभी द्रव्य अपने अपन स्वभाव के साथ पृथक पृथक अविनाशी हो रहत हैं। व्यवहारनय म बध की अपेक्षा से जीव पुद्गल एक है, पर निश्चयनय की दृष्टि स वे अपने स्वरूप को नही छोडते। तात्त्विक दृष्टि से जन दशन वैज्ञानिक विश्लेषण के साथ प्रस्तुत होता है। पचस्तिकाय की २५वीं गाथा की टीका म श्री अमृतचन्द्राचाय ने काल के सूक्ष्मतम स्वरूप का ग्रहण भागवत कार की तरह ही परमाणु से किया है—' परमाणु प्रचलनायत्त समय'' ।[100]

३३) **बौद्धमत**- बौद्ध दशन काल तत्त्व की सत्ता को स्वीकार नही करता यत्र तत्र इनका खण्डन ही दिखलाई देता है। श्री शा तरक्षित ने ' तत्त्व सग्रह" म द्रव्य पदाथ की परीक्षा के समय दिक काल का खण्डन किया है। कमलशील ने पजिका म इसके लिए युक्तिया दी हैं। आचायशा तरक्षित का कथन है—

''विशिष्ट समयोदभूतमनस्कार निबन्धनम
परापरादि विज्ञान न कालान्न दिशश्रतत।
निरशकस्वभावत्वात् पौर्वापर्याद्यसभव
तयो सर्बाध भेदाच्चेदेवतौ निष्फलौ ननु[101]

क्रम से उत्पन्न होने वाली वस्तुओ के लिए "पूव' और ' पर" का व्यवहार सवत्र प्रचलित है, जिससे मन के भीतर सस्कार बनता है, उसी से 'पूव" और 'पर" की प्रतीति होती है। यह सकेत ज्ञान जनित सस्कार है, जो आभोग शब्द क साथ व्यवहृत होता है। अत बिना दिक और काल के ही यह व्यवहार निष्पन्न हो जाता है। ये दोनो ही निरवयव होने के कारण इनका स्वत 'पूव" ' पर" भाव नही बन पाता। यदि यह मान लिया जाय कि दिक काल का सम्बन्ध वस्तुओ से होने पर पूर्वापर का व्यवहार होता है, तो इसकी कोई आवश्यकता ही नही है।

यह पूर्वापर भाव तो वस्तुओ का ही है जो बिना दिक काल की सत्ता के निष्पन्न हो जाता है। आचाय चन्द्रकीति ने नागाजुन की मध्यमकारिका की वृत्ति मे स्पष्ट काल की सत्ता का निषध किया है।[102]

श्री वरवर मुनि ने तत्त्वत्रय भाष्य मे स्पष्ट कहा है—"कालो नास्तीति बौद्धादिभिरभिधानात ।[103] शिवाकमणिदीपिका का भी यही मत है—"बौद्धमते वस्तुत कालोनास्ति।' [104]

३४) आयुर्वेद—चरकसहिता की आधार भूमि साख्य होते हुए भी सूत्र स्थान म वशषिक समर्थित नवद्रव्यो का ही ग्रहण किया गया है। अत इनके मत से काल का द्रव्यत्व नित्य सिद्ध है— 'खादा यात्मा मन कालो दिशश्च द्रव्य सग्रह ।'[105] चरक के अनुसार द्रव्य चेतन और अचेतन भेद स द्विविध है— इन्द्रिय युक्त द्रव्य चतन है इन्द्रिय रहित अचेतन। [106] अत काल चरक के सिद्धान्तानुसार अचेतन द्रव्य है, एक वचन क प्रयोग से लगता है—यहाँ काल तत्त्व के एकत्व का प्रतिपादन किया गया है।

सुश्रुत सहिता की टीका म श्री डल्हणाचाय ने काल को त्रिगुणात्मिका प्रकृति म अन्तभुक्त किया है— क्रियात्वेन रजो गुण परिणामत्वान्महाभूतपरिणामविशेषत्वाच्च न कालस्य प्रकृतरन्यत्वम ।[107] लगता है—आयुर्वेद के मूल आधार साख्य का प्रधानता दने के लिए ही श्री डल्हणाचाय ने वशेषिको के स्थान पर साख्य को समादर दिया है।

३५) कामशास्त्र—कामसूत्रकार वात्स्यायन ने कामसूत्र मे काल की लक्षण परीक्षा न कर, उसे मात्र जय, पराजय, सुख दुःख मे हेतु रूप कहा है— 'काल एवहि पुरुषानर्थानर्थयोजय पराजयो सुख दुःखयोश्च स्थापयति" ।[108] इस सूत्र ग्रन्थ के प्रसिद्ध टीकाकार यशोधर ने "जयमगला' टीका मे काल के द्रव्यत्व और नित्यत्व का उल्लेख किया है ।[109] "तत्सव कालकारितम" सूत्र के व्याख्यान मे कहा है—"कालो नाम द्रव्य पदार्थो नित्य "[110] लगता है कामशास्त्र प्रकारान्तर से वशेषिको के मत का ही काल तत्त्व के सन्दभ म पोषण करता है। यहाँ कायमात्र के प्रति नित्य द्रव्य काल को कारणता स्वीकार की गई है ।

३६) व्याकरण—काल तत्त्व का सम्बन्ध दशन की तरह ही व्याकरण से बहुत पास का है। महाभाष्यकार भगवान पतजलि ने काल का लक्षण बडे ही वज्ञानिक ढग से किया है । उनका कथन है—मूर्तिमात्र म जो क्षय और अभिवद्धि देखी जाती है, वह काल तत्त्व कृत है—"येन मूर्तीनामुपचया श्चापचयाश्च लक्ष्यन्ते त कालमाहु"[111] महाभाष्य के प्रसिद्ध व्याख्याकार आचाय कैयट ने प्रदीप म और भी इसे स्पष्ट करते हुए कहा— 'येन मूर्त्तिनामिति। तरुतृणलताप्रभृतीना कदाचिदुपचयोऽ यदात्वपचय स प्रत्ययान्तराविशेषेऽपि यत्कृत स काल इत्यथ '।[112] वैयाकरण काल के एकत्व को ही स्वीकार करते हैं यहा आचायपतजलि ने 'येनेति" पद म एक वचन का ही प्रयोग किया है। काल के अनेकत्व मे सूय की क्रिया के सम्बन्ध से ही दिन, रात्रि मास, सवत्सर आदि व्यवहार का महाभाष्यकार स्वीकार करते हैं।[113]

महाभाष्यकार महर्षि पतजलि के सिद्धान्त को वाक्यपदीयकार आचाय हरि ने तृतीय काण्ड मे स्पष्ट किया है। वस्तुओं की उत्पत्ति, स्थिति एव विनाश म—उपाधि भेद भिन्न होने पर भी एकत्वभूत काल ही हेतु है। इस समग्र विश्व का नियमन यह तत्त्व प्रतिबन्ध और अनुज्ञा से करता है। जिस वस्तु की उत्पत्ति मे यह अवरोधक या प्रतिबन्धक बनता है—वह वस्तु उत्पन्न ही नही होती, जो अभिव्यक्ति, इसकी अनुज्ञा (अनुजानाति) का विषय बनती है—वही वस्तु व्यक्त होती है। यह प्रतिबन्ध और अनुज्ञा काल-तत्त्व मे न हो तो—वस्तुओ की अवस्था म पूव और पर ज्येष्ठ और कनिष्ठ का भाव ही उत्पन्न नही होगा, यह दोनो की युगपत प्रसक्ति से ही सम्भव हो पाता है।

वस्तुएँ स्वय भेद और अभेद से शून्य हैं—सम्बन्धित वस्तु के कारण ही भेद भिन्नता का व्यवहार होता है—काल एक होते हुए भी आदित्य क्रिया रूप उपाधि के कारण क्षण, दिन, मास आदि व्यवहार भेद से वस्तुओ के अवस्था भेद म हेतु बनता है।[114] वाक्यपदीयकार ने इस सवव्यापीकाल को स्फोट शब्द से अभिहित किया है यह स्फोट शब्द ब्रह्म की स्वतन्त्र शक्ति है। विश्व की सरचना म प्रवृत्त ब्रह्म की "कला" शब्द से कही गई शक्ति काल शक्ति के अन्तगत है—

अध्याहृता कला यस्य कालशक्तिमुपाश्रिता ।
जन्मादयो विकारा षडभावभेदस्य योनय ।।"[115]

इस कारिका पर आचाय पुण्यराज ने स्पष्ट शब्दो मे लिखा है—"कालाख्येन स्वातन्त्र्येण सर्वा परतन्त्रा जन्मादिमयय शक्तय तत्समाविष्टा कालशक्तिवत्तिमनुपतन्ति '।[116] सहकारी कारण के रूप म काल विश्व का नियामकतत्त्व होने के कारण यह निमित्त कारण है— कला" स्वय सृष्टि का उपादान कारण है। काल की स्वतन्त्र शक्ति के द्वारा ही ब्रह्म जगत्कर्तृत्व की उपाधि से विभूषित होता है। इस परम स्वातन्त्र्य के कारण ही व्याकरण शास्त्र म कत्तव्य प्रयोजकत्व की सिद्धि होती है—भगवान पाणिनि का निर्घोष है— स्वतन्त्र कर्त्ता" । 117 यहा कालतत्त्व की स्थिति विश्व के सन्दभ म जल-यन्त्र के चक्राकार भ्रमण जैसी सी है—

"जलयन्त्र भ्रमावेशसदृशीभि प्रवृत्तिभि ।
स कला कालयन सर्वा कालाख्या लभते विभु ।।[118]

३७) ज्योतिष शास्त्र—ज्योतिष शास्त्र ग्रह नक्षत्रादि की क्रिया को ही काल कहता है। सूय ग्रह आदि के परिस्प द से उनके भ्रमण की आवत्ति भेद से व्यावहारिक काल का सम्ब ध है। श्री मृगे द्र वत्तिदीपिका म ज्योतिष शास्त्र की काल दष्टि का उल्लेख इस प्रकार हुआ है।

'आदित्यग्रहतारादिपरिस्प दमथापरे ।
भि नमावत्तिभेदेन काल कालविदो विदु ।।[119]

आचाय जय त भट्ट की यायमजरी म इस मत का कथन भी इस प्रकार हुआ है—"ग्रहनक्षत्रादिपरिस्प दनिब धना, स एव ग्रहतारादि परिस्प द काल इत्युच्यते। तत्कृत एवाय यामाहोरात्रमासादिव्यवहार ।। कालविदश्च ज्योतिगणकास्त एवैन बुध्यन्ते।'[120]

काल का सख्यात्मक विस्तार प्राय सभी पुराणो मे दिखलाया गया है। काल की सूक्ष्मतम इकाई का मान सद्धान्तिक दृष्टि से परमाणु से प्रारम्भ होता है। सूय की रश्मि को परमाणु पार करने मे जो समय लगता ह—वह काल का सूक्ष्मतम मान है। जिसका उल्लेख हम ऊपर पुराणमत के स दभ म कर आये हैं।

व्यावहारिक काल का स्वरूप काष्ठा निमिष कला मुहूत्त अहोरात्र मास-अयन वष युग मन्व तर कल्प आदि पारिभाषिक शब्दा द्वारा प्रकट किया जाता है। इस व्यावहारिक काल की उत्पत्ति हमारे नेत्रो के पक्ष्मनिपात स होती है—एक बार पलक के गिरने को निमेष कहते हैं। इस क्रम से १५ निमेष की १ काष्ठा, ३० काष्ठा की १ कला, ३० कला का १ मुहूत्त, ३० मुहूत्त का १ अहोरात्र, ३० अहोरात्र के २ पक्ष २ पक्ष का १ मास, ६ मास का १ अयन। यह अयन भी दो प्रकार का ह—(१) उत्तरायण और (२) दक्षिणायन। उत्तरायण का देवता का दिन और दक्षिणायन को रात्रि कहा गया ह। इन दो अयनो का १ मानव वष होता ह। यही कालमान देवताओ का १ दिन रात ह जिसे दिव्य दिन कहा जाता है। सत्य त्रता द्वापर कलि इन चार युगो का एक महायुग होता ह। इनका क्रमश सख्यात्मक परिमाण ४-३ २-१ दिव्य सहस्र वष हैं। प्रति युग के प्रारम्भ और अ त का काल सधि काल कहा जाता ह—वह भी क्रमश इसी क्रम स ४ ३ २ १ दिव्य शतवष का है। सध्या और सध्याश के मध्यवर्ती काल का नाम ही युग है। इस प्रकार दिव्य १२००० सहस्र वर्षों का एक चतुयु ग होता है। इन १ सहस्र महायुगो का योग, ब्रह्मा या प्रजापति का १ दिन है। इस प्रजापति के काल म १४ मनु होते हैं—इस प्रकार ब्रह्मा का १ दिन १४ मनव तरो मे बटा है। एक मनव तर का काल—३०६७२०००० मानव वष है। इतनी बडी ही ब्रह्मा की रात्रि है।

इस प्रकार पौराणिक दृष्टि से काल-चक्र का सख्यात्मक विस्तार इस प्रकार है—सत्ययुग—१७२८०००, त्रेता—१२९६००० द्वापर—८६४०००, कलि—४३२००० वष है। इनका सम्पूण याग—४३२०००० मानव वष हाता है। एक मनवतर म ७१$\frac{६}{१४}$ महायुग स्वीकार किय गये हैं। इन १४ म वन्तरा के समग्र काल मान को १ कल्प शब्द के द्वारा कहा जाता है। १ कल्प म १००० महायुग एव ४३२०००००० मानवीय वष हैं। विष्णुपुराण म यह विवरण इस प्रकार दिया गया है।

काष्ठा पचदशाख्याता निमेषा मुनिसत्तम।
काष्ठास्त्रिशत्कला त्रिशत्कला मौहूर्तिको विधि ।।८।।
तावत्सख्यरहोरात्र मुहूत्त र्मानुष स्मृतम्।
अहोरात्राणि ताव ति मास पक्ष द्वयात्मक ।।९।।

तै पडभिरयन वप द्वेऽयने दक्षिणोत्तरे।
अयन दक्षिण रात्रिर्देवानामुत्तर दिनम् ॥१०॥
चतुयु ग द्वादशभिस्तद्विभाग निबोध मे ॥
दिव्यैवषसहस्र स्तु कृतयेतादिसन्तिम ॥११॥
प्रोच्यते तत्सहस्र च ब्रह्मणो दिवस मुने ॥१५॥
ब्रह्मणो दिवसे ब्रह्मन् मनवस्तु चतुदश ॥१६॥
ब्राह्मो नमित्तिको नाम तस्यान्ते प्रतिसचर ॥२२॥[121]

कुछ विद्वान् दिव्य वप शब्द का व्यवहार देखकर इसका अथ मानववप ही कर लेते है, पर दिव्य वप या देववप का मान सवत्र निश्चित है। ३६० मानव दिन का १ देव दिवस होता है, अत ३६० मानववर्षों का १ देव वप होता है। इसमे सवसे बडा प्रमाण तो स्वय वेद ही है—

'एक वा एतद्देवानामह यत्सवत्सर"॥ तै० ब्राह्मण—३ ९ ३२ अर्थात एक सवत्सर एक देव दिन होता है। यह मत वेद से लेकर पुराण एव सिद्धा त ज्योतिष तक सवमा य है। सूय सिद्धा त म स्वय आचाय भास्कर ने ९ प्रकार के वर्षों की चर्चा की है—उसमे दववप द्वितीय स्थान पर है—

ब्राह्म दव तथा पैत्र्य प्राजापत्य गुरोस्तथा।
सौरञ्च सावन चान्द्रमाक्षमानानिव नव ॥[122]

व्यावहारिक दष्टि से भी यदि देव वप' की सख्या को मानववप की सख्या मे बदल कर न रखा जाय तो महायुग की सख्या का मिलान, मनव तर और कल्प की वप सख्या से नही होगा। अत महायुग को १२००० वर्षो का नही स्वीकारा जा सकता, यह तो देव वर्षो की सख्या है, मानव वप म इसकी गणना करने पर १२०००×३६०=४३२००० वप ही होगी।

काल का विभाजन दो प्रकार स किया गया है—अमूत्त और मूत्त। अमूत्त काल सूक्ष्म होने से योगज प्रत्यक्ष का विषय माना गया है। काल की प्रथम मात्रा तत्पर' स्वीकार की गई है—सुप्त स्वस्थ मनुष्य के नेत्र के खुलने मे जितना समय लगता है—वह 'तत्पर है। इस 'तत्पर' के शताश को त्रुटि एव त्रुटि के सहस्राश को लग्न कहते हैं। यह काल की सूक्ष्म गणना है। मूत्त काल की व्यावहारिक गणना इस प्रकार है—

२ अणु	=१ त्रसरेणु	२ नाडी	=१ मुहूत्त
३ त्रसरेणु	=१ त्रुटि	१५ मुहूत्त	=१ अहोरात्र
१०० त्रुटि	=१ वेध	७ अहोरात्र	=१ सप्ताह
३ वेध	=१ लव	२ सप्ताह	=१ पक्ष
३ लव	=१ निमेष	२ पक्ष	=१ मास
३ निमेष	=१ क्षण	२ मास	=१ ऋतु
५ क्षण	=१ काष्ठा	३ ऋतु	=१ अयन
१५ काष्ठा	=१ लघु	२ अयन	=१ वप
१५ लघु	=१ नाडी	३० मानव वर्षो	=१ पितृ वप
		३६० मानव वप	=१ देव वर्ष

चारो युगो का 'दिव्य वर्ष' मान इस प्रकार है —

	सध्या	नियतकाल	सध्यांश	सर्वयोग
१ सत्ययुग	४०० +	४००० +	४०० =	४८००
२ त्रेतायुग	३०० +	३००० +	३०० =	३६००
३ द्वापरयुग	२०० +	२००० +	२०० =	२४००
४ कलियुग	१०० +	१००० +	१०० =	१२००

सम्पूर्ण योग—१२००० = देव वर्ष

१२००० × ३६० = ४३२०००० = मानव वर्ष

चारो युगो का मानव वर्ष मे मान इस प्रकार है —

	सध्या	नियतकाल	सध्यांश	सर्व योग
१ सत्ययुग	१४४००० +	१४४०००० +	१४४००० =	१७२८०००
२ त्रेतायुग	१०८००० +	१०८०००० +	१०८००० =	१२९६०००
३ द्वापरयुग	७२००० +	७२०००० +	७२००० =	८६४०००
४ कलियुग	३६००० +	३६०००० +	३६००० =	४३२०००

सम्पूर्ण योगफल—४३२०००० = मानव वर्ष

मन्वन्तर एव कल्प की गणना इस प्रकार हैं—

१ मन्वन्तर = ७१ महायुग = ४३२०००० × ७१ = ३०६७२००००

२ मन्वन्तर का मान = ३०६७२००००

३ सध्या सध्याश २५९२००००

४ कल्प ४३२०००००००—=१००० महायुग = ब्रह्मा का एक दिन

सूर्यसिद्धान्त—१।१९ श्लोक के अनुसार १४ मन्वन्तर मे प्रथम से अंतिम तक १५ सधियां कही गई हैं। यहाँ १ सधि का परिणाम सत्ययुग के बराबर = १७२८००० वर्ष माना गया है अत — १७२८००० × १५ = २५९२०००० मानव वर्ष यहाँ सध्यांश के रूप मे जोड़ गये है।

ब्रह्मा की आयु का मान इस प्रकार है —

२४०००००	मानव वर्ष	= ब्रह्मा का १ पल
१४४००००००	,, ,,	= ,, ,, १ घटी
४३२०००००००	,, ,,	= ,, ,, १ दिन
८६४०००००००	,, ,,	= ,, १ दिन और रात
२५९२०००००००००	,, ,,	= ,, १ मास
३११०४००००००००	,, ,,	= ,, १ वर्ष
३११०४००००००००००	,, ,,	= ,, ,, १०० वर्ष
१८६६२४०००००००००००००००	,, ,,	= विष्णु का काल मान
४८३८९३६०००००००००००००००००००००	,, ,,	= शिव का ,, ,,

ब्रह्मा की सम्पूर्ण आयु विष्णु का एक घडी काल है, १२ लाख विष्णु का काल रुद्र का कलाध होता है। एक अर्बुद रुद्रो का काल अक्षर ब्रह्म कहा गया है। यही अक्षर ब्रह्म की महासत्ता है। वहृत्पराशर स्मृति मे भी ऐसा उल्लेख है—

तदेकसप्ततिगुण मन्वन्तरमिति स्मृतम ।
मन्वन्तरद्वयेनहृ शक्रपात प्रकीर्तित ॥
एतन्मानेन वर्षाणा शत ब्रह्मक्षय स्मृत ।
ब्रह्मक्षयशतेनापि विष्णोरेकमहभवत ॥
एतदिदवसमानेन शतवर्षेण तत्क्षय ।
एतत्त्रयस्त्रिगुणोऽष्टाभी रुद्रस्य त्रुटिरुच्यते ॥
एवमाब्दिकमानेन प्रयातेऽब्दशते द्विजा ।
रुद्रश्चात्मनि लीयेत निरालम्बे निरामये ॥[123]

उपर्युक्त गणना के अनुसार अभी ब्रह्मा की आयु के ५१वें वर्ष का प्रथम दिन चल रहा है, उसकी १३।४२।३।४३।३४।०।३५।२४।४ घट्यादि बीत चुकी है, अत चैत्र शुक्ला १ स० २०३७ सोमवार ता० १७-३-१९८० तक १५५५२१९७२९४९०८१ वर्ष व्यतीत हो चुके हैं एव १५५५१८०-२७०५०९१९ वर्ष अभी और शेष है। इस काल मान म १८००० बार सृष्टि बनकर प्रलय हो चुकी है—इस क्रम म हमारी यह सृष्टि १८००१वी है और एक कम इतनी ही बार प्रलय और निर्माण पुन होगा। ब्रह्मा अपनी सम्पूर्ण आयु म सृष्टि का ध्वस और निर्माण ३६००० बार करते हैं।

इस कल्पाब्द के अभी तक–सवत २०३७ तक १९७२९४९०८१ वर्ष बीत चुके हैं—सृष्टि रचना म १७०६४००० वर्ष का समय ब्रह्मा का लगा इसे कल्पाब्द की सख्या से घटाने पर १९५५८८-५०८१ वर्ष पूर्व चैत्र शुक्ला प्रतिपदा रविवार के दिन प्रात काल सूर्योदय के समय अश्विनी नक्षत्र मेष राशि के आदि म सब ग्रह थे—यही हमारी सृष्टि का रचना काल है।

मधौ सितादा वुदय दिनेन्गोस्त्व जानने व्यामचरैर शेष ।
काल प्रकृत्यपि जगत्प्रवृति बभूव मासाद्ध युगादि का हि ॥[124]
अधिमासको न रात्र ग्रह दिन तिथि दिवस मेष चन्द्राक ।
अयनत्वाक्ष गति निशा सम प्रवत्ता युगस्यादौ ॥[125]

अर्थात कल्प, मन्वन्तर एव युग के प्रारम्भ म अधिमास क्षयतिथि, ग्रह सावन दिन, तिथि मेष राशि पर चन्द्र सूर्य अयन, ऋतु नक्षत्र-गति, रात्रि सभी एक ही काल मे प्रकट हुए थे। यही भारतीय काल-मान की सक्षिप्त रूप रेखा है।

महाकवि आचार्य क्षेमेन्द्र ने ठीक ही कहा है—इस काल समुद्र का परम विस्तार तो अलक्षित ही है—इसकी अन्तहीन गहराइया के भीतर बडे बड युगान्त पर्वतो की तरह समाहित होते चले जाते हैं।

अहो कालसमुद्रस्य न लक्ष्यन्तेऽतिसतता ।
मज्जन्तोऽन्तरनन्तस्य युगान्ता पर्वता इव ॥

द्रष्टव्य उद्धरण

1 माण्डूक्य उपनिषद मन्त्र १।
2 ऋग्वेद म० १ अ० २२ स० १६४ मन्त्र २४।

3 ऋग्वेद म० १ अ० २२ सू० १६४ मन्त्र २।
4 ,, म० १ अ० २२ सू० १६४ मन्त्र १२।
5 अथर्ववेद संहिता—सायणभाष्य १९ ६ ८ १।
6 मुण्डकोपनिषद् २-१-६
7 मुण्डकोपनिषद शांकर भाष्य २-१-६।
8 बृहदारण्यक उपनिषद-३ ८-९।
9 सूत संहिता—शिवमाहात्म्य खंड—श्रीमाध्वाचार्य कृत व्याख्या ८ २७।
10 मनु स्मृति—१ २४।
11 मनु-स्मृति—मेधातिथि भाष्य-१-२४।
12 श्रीवाल्मीकि रामायण उत्तरकाण्ड १०४-४ (गीता प्रेस)
13 महाभारत—शान्तिपर्व २११ ११ (गीता प्रेस)
14 ,, — ,, २१०-१८ ,,
15 , — , २३२ ४१ ,,
16 ,, — ,, २३३ १६ ,
17 गीता—१०-३०
18 ,, —१०-३३
19 , —११-३२
20 , — ४ २१
21 मानसोल्लास—२-४१-४२।
22 विष्णुपुराण—प्र० अ० २-१४।
23 , ,, ,, २ २६।
24 श्री भागवतम—३ ८ ११।
25 , , —३ ११-४।
26 ,, , —३ ११-१३।
27 श्रीधर कृत टीका ३-३ ११-१३।
28 ब्रह्मसूत्र-शांकर भाष्य पर रत्नप्रभा-२ अ० २ पा० (रचनानुपपत्त्यधिकरण)।
29 सांख्यकारिका-तत्वकौमुदी-३३ कारिका।
30 श्री मृग इ वृत्तिदीपिका-१० प्र० १४ का०।
31 श्री माधवाचार्य कृत पराशर संहिता भाष्य १ २०।
32 युक्तिदीपिका—का० ५०।
33 सांख्यसूत्र-२ १२।
34 अनिरुद्धवृत्ति-२ १२।
35 मानसोल्लास वृत्तान्त व्याख्या-४१।
36 योगसूत्र-३ ५२।
37 आचार्य विज्ञानभिक्षुकृत—योगवार्तिक ३ ५२।
38 योगसूत्र पर व्यासभाष्य।
39 योगसूत्र पर-तत्ववैशारदी।

40 भाट्ट चिन्तामणि—१ १ ४ ।

41 मानमेयोदय—प्रमेय परिच्छेद-९ ।

42 मानमयोदय ।

43 शास्त्रदीपिका १-१ ५ ।

44 आचाय मधुसूदन कृत—अद्वैतसिद्धि प्रथम परिच्छेद ।

45 गौड श्रीब्रह्मान द स्वामिन-कृत—लघुच द्रिका ।

46 श्रीरामानुजाचाय कृत—त त्ररहस्य प्रमेय-परिच्छेद ।

47 श्रीहृप कृत खण्डनखण्डखाद्य—चतुथ परिच्छेद-कारणलक्षण खण्डन प्रसग ।

48 श्रीधमराजाध्वरी द्र कृत—वेदा तपरिभाषा प्रथम परिच्छेद ।

49 ,, ,, ,, ,, ,, ,,

50 श्रीमधुसूदन कृत—सिद्धा तबि दु-श्लोक-८ ।

51 काश्मीरक सदान द कृत—अद्व तब्रह्मसिद्धि-प्रथम मुद्गर ।

52 ,, ,, ,, ,, ,, ,,

53 मानसोल्लास—२-१४ ।

54 वाक्यपदीय-३-५७ ।

55 यायक दली–द्रव्यग्र थ ।

56 आचाय उदयन कृत—किरणावली ।

57 प्रशस्तपाद भाष्य—द्रव्यग्र थ ।

58 कणादसिद्धान्त च द्रिका ।

59 आचाय जय तभट्ट कृत— यायमजरी-२-५ ।

60 ,, ,, ,, ,, ,, -२ ५ ।

61 आचाय रघुनाथ शिरोमणि कृत पदाथतत्व निरूपण ।

62 महाथमजरी परिमल—५० पृ० ।

63 महाथमजरी—गाथा-१७ ।

64 ईश्वरप्रत्यभिज्ञा विमर्शिनी-३ १ ९ ।

65 ब्रह्मसूत्र शाकरभाष्य–उधत पाशुपतमत २ २ ३७ ।

66 तत्वप्रकाश-४९ ।

67 श्रीमृगे द्र वृत्ति-१-१०-१४ ।

68 श्रीमृगे द्र वृत्ति—१-१० १४ ।

69 ब्रह्मसूत्र श्रीकण्ठ भाष्य पर—शिवाकमणिदीपिका २-२ ३८ ।

70 श्रीलिगराज कृत—विवेकचि तामणि प्रथम परिच्छेद ।

71 शिवतत्त्वरत्नाकर ।

72 शिवतत्त्वरत्नाकर ।

73 रत्नटीका—६ ।

74 गणकारिका—५ ।

75 त्रिपुररहस्य ज्ञानखण्ड—१४ ८३ ।

76 त्रिपुररहस्य ज्ञानखण्ड—तात्पयदीपिका-१४ ८५ ।

77 श्रीदुर्गासप्तशती अ० ११ श्लोक ९
78 परानन्द सूत्र—५ ७ ९६ ।
79 ,, ,, ५ ७ ९७ ।
80 ,, ,, ५ ८-२ ।
81 ,, ,, ५ ८ ६ ।
82 प्रपचसार—१ २८ ।
83 प्रपचसार विवरण ।
84 अहिर्बुध्न्य सहिता—३-२८-२९ ।
85 ,, ,, ६-८ ।
86 ,, , ६-४९ ।
87 तत्त्वत्रय—अचित्प्रकरण ।
88 अनताचार्यकृत—वेदात वादावली सिद्धातसिद्धाजन जडपरिच्छेद ।
89 श्रीनिवासदासकृत—यतीन्द्रमतदीपिका ५ ।
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Concept of Maya in Vedanta

Sri Jaikishandas Sadani

The doctrine of Maya is the philosophic attempt to determine the nature of Reality in relation with the universe around us and our own relationship with the world and the Absolute Maya is not a creation of human intellect It precedes our intellect and is indepedent of it It is verily the generator of mind, intellect, and the universe It shows us that multiplicity, in nature and living beings, is as it were emerging from the Absolute The world process is a reflection of Reality or Maya Thus it cannot exist apart from the Absolute being It is not so much a translation but an inversion of the Pure Being Maya is the kinetic and the dynamic expression of the Immutable Absolute For there can be no movement if there is no immutability Yet we cannot know the Absolute for what is known is finite and relative It is bounded by the magic circle of time space and causation Hence every attempt to know is an assumption through thought which again is part of this universe Yeats rightly says 'Man can embody Truth, but he cannot know it Yet Maya explains to us the mystery of creation From the phenomenal point of view souls nature and God are different or that God is creator of both souls and nature From noumenal point of view all these are One emanating as they are from the One Absolute Brahman, without any second '*Ekamevadwitiyam* (Ch Up 6 2 1)

This world is not absolutely unreal or illusionary as is often made out It is real as the manifestation of the Absolute Being but unreal as a self subsisting entity For Brahman alone is the substratum of all creation That which is illusionary or mere appearance from the Absolutist s point of view is a perfect reality from the empirical point of view God is therefore the personal aspect of Absolute and Absolute the impersonal aspect of God Maya indeed is the cosmic force that represents the infinite Brahman (the Supreme Being) as the finite phenomenal world Maya is reflected on the individual level by human ignorance *ajnana* of the real nature of the self which man has mistaken for the empirical ego but which is in reality, identical with Brahman [1] The infinite limiting itself to appear as finite is Maya

The concept of Maya finds its first germination in the Vedas and is further developed in the Upanishads Gita and Brahmasutra popularly known as *Prasthana Trayi*' Later on viewed from different aspects it develops into a systematic coherent exposition in the commentaries of the scriptural texts of *Prasthana Trayi* by the prophetic saints savants and philosophers of rare erudition Yet all the texts and commentators upon the texts are agreed that Maya is concerned with the phenomenal character of the self and the transcendent Absolute All are equally agreed that Maya is either antithesis or

the obscuration of *vidya* the true knowledge [2] Though Maya as phenomenal and multiple appearance in the world seems illusionary, essentially it is not illusionary, for the visible world is identical with the all pervading Brahman, The Eternal one present in all existences, and in living beings Ranade rightly observes, 'It is from the phenomenal point of view that we say the souls are different from God nature exists as heteros, that God creates, but noumenally the Absolute alone exists and nature God and soul are merged in the Absolute" [3] Hence to be lost in the allurement of multiplicity is ignorance *ajnana* For Prakriti or Maya is only the executing force of the creative Brahman

Maya as a cosmological principle means *Shakti* or power instead of illusion where God is described as '*Mayin* Lord of Maya or a powerful Being who creates the world by His own powers Maya as his Shakti "is that dynamic principle which made it possible to derive this sensible world from the Absolute [4] The *Devi Sukta* of Rig Veda depicts Maya as the primordial creatrix It says when I as the cause commence the creation of the cosmos I become the cause of others inspiration and more swiftly am involved in activity by my own desire I am beyond the earth and sky I am such in my own glory (Rg Ved 10 10 25) We are further told in the *Nasadiya Sukta* of Rig Veda that the question of what is the cause of Maya is illogical because causality is the product of Maya as Maya is the cause of this entire phenomenal world Hence Maya is causeless Since effects of Maya are identically manifested its existence cannot be denied Being stultified by pure knowledge it cannot be said to exist either It is ever fleeting

The word Maya first occurs in the Rig Veda as an explanation of the visible world and its traces are also found in the other Vedas in different contexts though often pointing to its illusionary and ephemeral nature In Rig Veda (6 47 18) Indra is declared to have assumed many shapes by his Maya *Indromayabhih pururupa iyate* The same thought is also repeated in the Brihadaranyaka Upanishad 2 5 19 on which Shankara comments The Lord on account of Maya or diverse knowledge or (to give an alternative meaning) the false identification created by name, form and the elements not in truth is perceived as manifold because of their notions superimposed by ignorance, although He is ever the same Pure Intelligence Rig Veda further elaborates that the original Nature of the ultimate Reality is veiled *Prathamachhada* In the later hymns of the Rig Veda (10 81 1) we find the concept of Maya becoming more vivid The poets give many names to that which is one Another hymns of Rig Veda says The one besides which there was no other It is not plurality that is real but unity (1 164 46) Referring to the Universe the Rig Veda tells us ' The Entire universe is *Purusha* alone both that which was and that which endures for the future Only *Purusha* is the real soul (10.90 2)

Atharva Veda also reverberates with the doctrine of Maya in its memorable hymns and expounds the illusionary and veiling nature of Maya ' In which Gods and men are fixed like wheels in the nave the flower of water i e Brahman as *Hiranyagarbha* is concealed by illusion Maya ' (Ath Vd 10 8 34) The concealment is explained as "*Asat shakham pratishthantim* (10 7 21) We thus find that the doctrine of Maya

while accepting the existence denies ultimate reality to the manifold universe gained strength It attributed Reality to the Absolute Brahman or Atman and ephemeral illusion to the phenomenal world The doctrine of Maya matures in the Upanishads

The individual self is the path finder of the great omnipresent supreme Reality or Atman This makes the Upanishads as the fountain head of the metaphysical thought of Indian seers and savants Shankaracharya whom Toynbee has reckoned as the father of Hindu Philosophy [5] is the first Indian to bring into vogue the distinction between the empirical Reality and the transcendental Reality, between *Vyavaharika Satta* and *Paramarthika Satta* [6] The echo of this thought is found in the writings of the philosophers of other nations, the world over, both from ancient times to modern days Peremenides considered the senses deceptive and condemned the multitudes of sensible things as mere illusion The only true being is 'the one which is infinite and invisible [7] To him empirical reality is mere 'show Plato tells us that The prison house is the world of sight, the heat of the fire, the sun and like ourselves they (the prisoners) seek only their own shadows or the shadows of one another which the fire throws on the opposite wall of the cave [8] Kant drew the conclusion that the entire universe as we know it, is only appearance and not ultimate reality He raises the concept of phenomenal reality as ephemeral and noumenal reality as abiding which is very similar to the doctrine of Maya propounded by Shankara Does not the Aitareya Upanishad say that ' All phenomena of the Universe is guided by consciousness and founded in consciousness " (Ait Up 3 1 3) Brahman is consciousness *Prajnanam Brahma* For Brahman is reality of the Reality *'satyasya satyam* Though it appears shrouded—*Amritam satyena chhannam* The ultimate Reality is concealed by empirical Reality The great Sayana interprets Maya as *Prajna* consciousness Schopenhauer tells us that ' the difference between one man and another is part of the phenomenal world it disappears when the world is seen truly To the good man the veil of Maya (illusion) has become transparent he sees that all things are one and that the difference between him and another are apparent '[9]

Though Bergson sees the whole world as a clash and conflict of two opposite motions in which life climbs upwards and matter falls downwards but in reality 'they are not two solid things but only an endless stream of becoming, in which nothing becomes and there is nothing that this nothing becomes [10] In the writings of Plotinus, Spinoza Berkley Echart we find the resoundings of Upanishadic thoughts Even scientists are baffled to observe matter as it were melting away into spirit Erwin Schrodinger says Consciousness is never experienced in the plural only in the singular of which the plural is unknown that there is only one thing and that what seems to be a plurality is merely a series, different aspects of this one thing produced by deceptions [11] Is it not very close to the doctrine of Maya? Sir James Jeans says The twentieth century physicist is hammering out a new philosophy for himself Its essence is that he no longer sees nature as something entirely distinct from himself Sometimes it is what he himself creates or selects or abstracts sometimes it is what he destroys [12] Man is therefore not a mere observer but a participator as well it is a continual inter play between him and nature or Maya

The mystic poet William Blake tells us ' Do what you will this world s a fiction And is made of contradiction Moreover he looked upon life not as a discontinuous appearance of a phenomenon but as a particular manifestation of Eternal being Awake we live in Eternity asleep we exist in time Blake regards life as the descent of spirit into matter in order that spirit may achieve form

We like infants descend
In our shadows on Earth [13]

While Blake looks upon life on earth as shadow of the spirit Whitman also says ' Do you suppose yourself advancing on real ground towards a real heroic man ? Have you no thought O dreamer, that it may be all Maya s illusion ? [14] Emerson says ' Before the revelation of the soul time space and nature shrink away Spirit sports with time [15] Time and Maya are the same These thoughts echo the concept of Maya elaborated in the Upanishads It has a universal meaningfulness and has received wide acceptance by philosophers poets and scientists alike throughout the world

The concept of Maya permeates all the Upanishads along with the concept of ultimate Reality, Brahman which has to be sought for Oh ! The Atman has to be seen heard reflected and meditated upon (Br Up 2 4 5) This implies that the universe around us is not a true reality as it appears but a delusion For thought gives us knowledge about reality but not reality It is only when man has known the Atman that he realises its all pervasiveness verily he who has seen heard, comprehended and known the self by him is this entire universe known He realises that Atman alone is the entire universe *Idam sarvam Yadayam Atma* (Br Up 2 4 6) A brief survey will be an illuminating appraisal of this subtle concept which has inspired the Indian seers in divining a solution in unriddling the mystery of creation and God The great depth of thought and wisdom of the Upanishadic Rishis is evenly matched with their exalted spiritual experience Their penetrating insight peers through the veil of Maya and lays the foundation for the most catholic Indian philosophy Their vision and spiritual experience brings us face to face with Reality the Para Brahman and thus establishes the unity in the midst of apparent plurality Referring to the illusionary nature of the surrounding universe, Paul Deussen tells us the objects which lie around us, and to which by virtue of our corporeal nature we ourselves belong are not things in themselves, but are apparitions And according to the doctrine of the Upanishads they are not the Atman, the real nature of things but mere Maya This is to say deceit illusion [16] The word Maya occurs for the first time in the Shvetashvatara Upanishad (4 9) *(asmat srijate vishvametad tasminshchanyomayaya sam niruddhah)* ' Thus the Lord of Maya creates the universe while the others are obstructed by Maya or enchained to Maya But the thoughts on Maya are spangled throughout the ancient Upanishads Isha Upanishad tells us that the face of the ultimate Truth is veiled by a golden orb (vessel) Let us penetrate deeper to see the reality that is encouched in it The Rishi says further Please remove it. Oh ! Thou nourisher of the world so that I may see Thee— I who am devoted to Truth (Isha Up 15)

In Katha Upanishad we are told that the wise and discriminating having known the Immortal Reality, do not aspire or pray for the ephemeral or impermanent things

and objects— *adhruvam* (Kath Up 2 1 2) The *adhruvam* or the ephemeral and impermanent are obviously the enticing worldly objects or the Maya to which the poet is referring Reality however is *dhruvam* the permanent Katha Upanishad describes the dual path open before mankind The path of *preya* is adopted by the people who are deeply involved and steeped in the worldly allurements, and hedonism While the other is the path of *shreya* which is a path of deliverance from worldly attachments Such people engage themselves in altruism and work for greater good of mankind (Katha Up 1 2 2) The Upanishad tells us that the wise opt for the *shreya* while the dull and the ignorant run after the *preya* *Preya* is the path of the deluding Maya and *Shreya* the path of redemption The Brihadaranyaka Upanishad exhorts us to move towards a higher order of life "From falsehood lead me to Truth from darkness lead me to light from death lead to immortality (Br Up 1 3 28) This is a prayer seeking deliverance from the throes of Maya to a life of joy and bliss Shvetashvatara Upanishad also tells us of the negative aspect of Maya spreading wide her net to entangle the beings Verily the God spreads the manifold nets and moves on the surface of the globe he creates recreates and maintains his sovereignity over all the worlds (Sv Up 5 3) The net has an obvious reference to the entangling nature of Maya

Chhandogya Upanishad gives a new connotation to the concept of Maya by introducing two new concepts of *ajnana* ignorance and *anritam* falsehood The Upanishad tells us that knowledge *vidya* is power and ignorance—*avidya* is the impotence (Ch Up 1 1 10) Maya has been described as weakness in as much as it is a distortion of Truth or a refraction of Reality Comparing Maya with *anritam* or falsehood this Upanishad says that a cover of untruth hides the ultimate Truth from us just as the surface of the earth hides the golden treasure that is hidden inside it We who consciously move to the region of Truth day after day, do yet labour under the power of *anritam* falsehood for we do not know the Atman This Atman is verily inside our own hearts It is only he who reaches it every day is able to transcend the phenomenal world,' (Ch Up 8 3 1 3) or Maya

The Prashna Upanishad again makes a direct reference by using the word Maya and concludes the first chapter with an emphatic assertion the abode of Brahman is accessible only to those whose life is pure and taintless, who are free from crookedness and falsehood nay from the clutches of Maya Thus the Upanishad lays down high ethical values for initation into a spiritual life *Tesham asau virjo Brahmalokana yeshu jihmam anritam na maya cheti* (Pr Up 1 16)

The Mundaka Upanishad conveys to us that the entire universe of experience emanates from the Purusha or Brahman Purusha alone is all this cosmos comprising of Karma and knowledge He who knows this immortal Brahman as existing in the heart snaps assunder the knot of ignorance, oh serene one (Mu Up 2 1 10) The knot of ignorance in the tangled knot of Maya or *avidya* once it is cleft once the veil is lifted you are one with the supreme Brahman the supreme Bliss In another verse of this Upanishad similar thought is further elaborated and it assures redemption for humanity freed from the fettering knot of of Maya freed from all doubts and dissipating actions that fritter away his personality (Mu Up 2 2 8) There is a verse embodying

a similar thought in the Katha Upanishad also It says, "once freed from the tangled knot of Maya the mortal becomes immortal and one with Brahman' (Kath Up 2 3 15)

The Upanishads expound two different doctrines about the ultimate Reality One represents the esoteric truth in which Brahman is Impersonal unknowable and without any attributes The other is exoteric in which Brahman is the God who manifests him self as God with the help of his Maya Referring to the esoteric Truth Gaudapada while commenting on Mandukya Upanishad in his Mandukya Karika gives a brilliant analogy of how one appears to be many, with that of a fire spark *alat chakram*, which when set in motion appears like a circle, an ellipse or a crooked shape etc Thus plurality is mere appearance for though the spark is one it assumes different shapes when in motion Similarly consciousness assumes many shapes and forms which ultimately are mere apparitions or Maya The exoteric aspect of Brahman expounds a theistic philosophy which conceives Brahman as personal God While commenting on Aitareya Upanishad (5 3), Shankara makes out that impersonal Brahman beyond all word and thought, becomes personal Ishwara, through combining of limitation with wisdom Dr Radhakrishnan points out "God has in his own being eternal values which human history tries to realise on the plane of space time cause Creation is a necessary part of God s being God needs it for the fullness of his being God the self conscious Ishwara is the great *Mayin* Lord of Maya who produces the world The world has its root in God [17] This theism is firmly established in Shvetashvatara Upanishad The impact of which is evident on the different aspects of Indian philosophy elucidated in the later era The Upanishad tells us to know that Maya is Prakriti and the ruler of Maya as the Great Lord (Sv Up 4 10) "*Maya tu Prakritim vidyan Mayinam tu Maheshwaram* Maya is thus synonymous with Prakriti with all its elements as enumerated in the Samkhya system with the only difference that Samkhya looks upon Prakriti as insentient activated by the vicinity of sentient, conscious Purusha But in Vedanta Prakriti is sentient as it emanates from Mayin— the Lord of Maya, the great God Maheshwara Mayin thus is the transcendental subject and Maya becomes its transcendental object Mayin and Maya become the two poles of Reality The Principal object Maya becomes the Mula Prakriti The unmanifested Brahman becomes the Mayin and the manifested Lord Ishwara, God whose nature or Prakriti is Maya ' Ishwara is the Brahman seen through the veil of Maya '[18] says Sydney Spencer Thus Being appears to manifest itself as becoming Shvetashvatara Upanishad gives an analogy of a spider which spins the threads of its web from its own being and draws it back into itself (Sv Up 6 10) The same simile is also given by the Mundaka Upanishad 'As a spider spreads out and withdraws its threads, so out of the Immutable does the universe emerge (Mu Up 1 1 7)

The Eternal Prakriti is the great Matrix the great Mother the universal Nature is known as to Hindu philosophy *Mula prakriti* [19] She is the womb out of which all is born and all that will be born in the universe Her being must not, however be conceived as an ocean of matter Matter she is not Yet she is that out of which what is called matter emerges and is so to speak the ontological basis of what seems to us as 'stuff" Shvetashvatara Upanishad describes Prakriti or Maya as the great Mother the

womb of creation *Vishvayoni* (Sv Up 5 5) From her emanates the entire universe with its three gunas the *satva, rajas* and *tamas* (Sv Up 5 5) These three gunas and the birthlessness of Brahman and Maya is beautifully described in a celebrated verse of Shvetashvatar Upanishad ' One birthless (masculine principle) attends and follows a birthless (feminine) principle that is red white and black and brings forth the large progeny of similar ones for us While another birthless principle having finished enjoy ment gives it up (Sv Up 5 6) The red white and black refer to the three gunas of Prakriti *rajas, satva* and *tamas* they also represent fire water and earth, air and space being the remaining two Thus by the nature of the very being Brahman and Maya are one and inseparable Maya is the *sankalpa* or the will of the Absolute its desire to create *'So kamayata bahusyam prajayeya* (Tait Up 2 6) *tadaikshata bahusyam praja yeta* (Chh up 6 2 3) "It desired let me be many This has been stated both by the Taittiriya Upanishad (2 6) and the Chhandogya Upanishad (6 2 3) The Divine has thus been imbued with both the masculine and feminine principles It is androgynous in nature It is both the Father and Mother of the Universe It is both Shiva and Shakti in Eternal union This concept later on expressed itself as *Ardhanarishwar* the oneness of Shiva and Shakti or the Mayin and Maya

Shvetashvatara Upanishad while it enunciates philosophical tenets from a highly spiritual premises also paves the way for a theistic approach and harmonises the concept of Shiva and Shakti on the basis of *Samarasata* Later on this develops into the great Shaiva darshana We see the early glow of Shaiva *Pratvigya darshana* developing into a philosophy of *pashu pati* and *pasha Pashu* is the deluded individual *pati* the supreme Lord *pasha* the tangling fetters *Pasha* obviously refers to Maya 'By knowing the Lord of the Universe the Upanishad says one is freed from the alluring bondage of all the fetters or Maya (Sv Up 1 8) Moreover Shiva is made synonymous with Brahman ' Shiva (Rudra) is the only Lord God There is no other He who rules the three worlds by his powers standing before every one and annihilating in rage the created world at the time of the great end By the knowledge that the Supreme Lord who pervades envelopes the entire universe one is emancipated (Sv Up 3 2) Shiva is thus raised to the same stature as Vishnu in the Rig Veda Vishnu is mentioned several times in the Rig Veda J Gonda has discussed several aspects of Vishnu in which Vishnu is a liberal beneficient Lord held as supreme Lord A well known hymn in Rig Veda says ' *Tad Vishnoho paramam padam sada pashyantisuryoho divva chakshuh atatam* (Rg Ve 1 22 20) The wise see the supreme state of Vishnu as the eyes see the vast spread out sky Later *Paramam Padam* is substituted for Vishnu Shvetashvatara Upanishad thus unifies the Aryan and Dravidian spiritual sensibilities and knits them together in one integral whole in the *Paramam Padam* later on reckoned as *Hari Hara* Shvetashvatara Upanishad also discusses the concept of *vidya* and *avidya* developed in Vedanta Paul Deussen says The concept of *avidya* has developed from the negative idea of mere ignorance to the positive idea of false knowledge The experimental know ledge which reveals to us a world of plurality, where in reality anly Brahman exists and a body wherein there is only the soul, must be a mistaken knowledge a delusion, a Maya [20] Therefore Shvetashvatara Upanishad asserts that between *vidya* and *avidya*

vidya is immortal *avidya* is ever fleeting It is *vidya* who rules over *avidya* (Sv Up 5 1) Hence it is the knowledge of Brahman alone which transcends all knowledge or by knowing Brahman all is known (Ch Up 6 1 3)

Vidyaranya in his famous *Panchadashi* introduces the dual concept of *vidya* and *avidya* While taking Upanishads as the base that Maya is Prakriti and Prakriti is *trigunatmika* having three constituents viz *satvik rajasik* and *tamasik* he says '*Vidya*' —Maya is *satvik* as brahman reflects in it as Ishwara, the controller of Maya, Maheshwara While *avidya*— Maya is *rajasik* and *tamasik* She is the dark veil or *avarana* which shrouds Brahman from the *jiva*, the individual soul "When the element of *sattva* is pure, prakriti is known as Maya when impure (being mixed up with *rajas* and *tamas*) it is called *avidya* Brahman reflected in Maya is known as the Omniscient Ishwara, who controls Maya' (Pan Da 161) Hence all *vidyas*, the higher and the lower, the *satvik*, *rajasik* and the *tamasik* seek their fulfilment in Brahman (Mu Up 1 1 1)

Shankara while commenting upon Uma' in the *Kena Upanishad says Uma is vidya* ' Such is the profundity of *vidya* that ' People say intellect feels shy to fathom its depth"— the depth of Maya

The concept of Maya as Mother and Shakti has been beautifully elaborated by Shankara in *Saundarya Lahari* As Mula Prakriti in the creative realm are her three personalities each of which emanates from her With the predominance of *sattva* emanates Maha Saraswati with *rajas* Maha Lakshmi and with *tamas* Maha Kali She is, therefore, the creator, sustainer and annihilator functioning in the same way as the male consorts Brahma Vishnu and Mahesh The Trinity of Brahman is thus evenly matched with the Trinity of Maya Sri Aurobindo adds the fourth aspect to the mother of this universe Maya in dealing with the terrestrial play as Maheshwari She is one in her tranquil benignity and inexhaustible compassion, and sovereign as with surpassing majesty and all reeling greatness [21] The fourth aspect of Maya matches with the fourth aspect of Brahman elaborated in Chhandogya Upanishad (4 6 3) and this completes the Quaternity of the Divine The dual aspect of creation and destruction are *often looked upon as opposed to each other But every annihilation or Death is* resurrection or Birth Hence the mother of Birth and mother of Death are in an eternal union for further creation The concept of Maya in Hindus has a similar counterpart as Mary in Christian religion The Mother of two religious heroes are called Mary and Maya [22] Mary addresses the Cross 'Thou art the evil stepmother of my son Thou hast slain my little blue bird Cross answers Thy splendid fruit which now I bear shines as a red blossom not alone to save thee but to save the whole world' [23] 'Mary reconciles with the Cross by kissing Christ s feet Hence Kali and Cross Maya and Mother are the same As Kali she contracts eternal time as Saraswati proceeds with her creation and as Mahalakshmi nurtures creation to endless time For Maya itself is time She is verily the self projection of the glory of God Maya as Shakti has been more elaborately discussed in the Shaiva, Shakta Tantrik and Puranic Literature In Pancharatra school however the philosophy of Shakti is associated with Vishnu and Lakshmi

Gita is described by Madhusudana as the nectarine milk of the milch cow of the Upanishads which nourishes the individual soul *Partha* the calf with this spiritual nourishment The compassionate Krishna the supreme Godhead is the one who milks this sacred cow [24] Moreover in the colophon to every chapter, Vyasa has described Bhagawad Gita as an Upanishad dealing with *Brahmavidya*, the science of the Absolute It is again described as a *Yoga Shastra*, the science of Holy Communion between Man and God between *Nara* and *Narayana* between Arjuna and Krishna *Iti shrimad bhagvadgitasupanishatsu brahmavidyayam yogashashtre Shri Krishnarjuna samvade*

Bhagawad Gita conveys this immortal wisdom in seven hundred *shlokas* or verses It is part of the Mahabharata which Madhusudan describes as the "Lamp of spiritual knowledge *Jnanamayah pradeepah* In the Bhishma Parva of Mahabharata chapters twentyfive to fortytwo i e eighteen chapters are known as the Bhagawad Gita the song Divine Gita is both a *shruti* revelation and *smriti* traditional moral law blended together to give a composite coherence to a religious life eeking spiritual fulfillment While laying down high ethical standards for the aspirant it is essentially a book of spiritual life It gives a spiritual mould to express the Divine in man Nay it imparts divine manpower For true spiritual life is an inner descent of the godhead to raise the human soul into Himself To manifest the divine already in man as Vivekananda used to say Inspite of apparent finiteness of name and form, every conscious being or *jiva* is a partial being of the Lord

Mamaivamso jivaloke jivabutah sanatanah
Manahsasthanindriyani Prakristhani Karsati

'An eternal portion of myself having become a living soul *(jiva)* in the world of life draws to itself the senses and mind which abide in Prakriti Nature or Maya (Gita 15 7) The portion of life in no way means that the Supreme is capable of partition into fragments Shankara tells us that individual soul is part of the Supreme in the same way as space in the earthen pot is part of the infinite universal space around (Gita S Bh 15 7) While Ramanuja says each individual is part of the Absolute and has eternal significance but being drawn by Prakriti or the bondage of Maya engendered by it through the mechanism of senses and mind it gets deluded (Gita R Bh 15 7) It is thus evident that it is only when one rises above the limitations posed by the senses and mind the constiuents of— Prakriti or Maya one can obtain the spiritual attainment the summum bonum of Life

Gita tells us that this entire creation is a *yajna* sacrifice *tapa* austerity of the Supreme performed by Brahman through its Prakriti or Maya for Prakriti is full of light and is the will of the Purusha It is a *yajna* performed by Brahman for Brahman in the fires of Brahman with the sacrificial offering (food) as Brahman (Gita 4 24) Annie Besant describes this supreme sacrifice of Brahman or Logos by saying this is the self— limiting Power of the Logos His Maya the limiting principle by which all forms are brought forth His life appears as Spirit His Maya as matter they are never disjoined in manifestation This primal sacrifice which causes birth of beings is

Karma."[25] Hence Krishna says in Gita "Though I am in born of imperishable Nature and though I am Lord of all beings yet ruling over my own Nature I am born of my own Maya" (Gita 4 6) Dr Radhakrishnan points out that "the world is not an essential being like Brahman nor is it non being It cannot be defined as either being or non-being *Sadasadhyam anirvachaniyam* Maya does not imply that the world is an illusion or is non-existent absolutely It is delimitation distinct from the measured and immeasurable But why there is this delimitation? This question cannot be answered so long as we are at the empirical level'[26] It is a mystery which cannot be understood except by Divine grace It is the ineffable play of Brahman and Maya In another verse Krishna elucidates further the nature of Maya in Gita Verily My divine Guna mayi (i e imbued with *gunas— sattva, rajas, tamas—*) Maya is difficult to tide over Only those who take refuge in me can cross it ' (Gita 5 14) How does one get enwrapped and deluded by Maya "Like fire by smoke (*sattva*) Like mirror by the dust (*rajas*) like embryo by womb (*tamas*)" (Gita 3 38) Smoke only shrouds light, dust obstructs reflection and womb prevents delivery till development Hence redemption is possible when these hindrances of Maya are removed It is precisely for this attainment that Shankara prays for all living beings to Lord Vishnu in his famous *Shatpadi stotra* ' Kindly forgive Lord the impudence, extend your compassionate grace such that we may control our mind and refrain from running after the enticing mirage of desires so that we may cross this ocean of worldliness— Maya"[27]

Krishna lays down sound basis for moral ethical and spiritual life and cautions those who succum to allurement of Maya, the evil doers who are foolish and of indiscriminating minds offer themselves to the lure of demonic life do not seek refuge in me and fall prey to the temptations of lower Maya and lie low among the human (Gita 7 15) Such beings ever engaged in low and lewd activities are deluded They are covered by dark clouds of ignorance Their unrighteousness causes disequilibrium The cosmic moral Law *ritam* is flouted Hatred cruelty sin and selfishness overthrow Dharma which stands for love mercy virtue and unselfishness Disharmony stalks all around *Shreyas* (auspiciousness) and *abhudaya* (prosperity) are cast to the winds Earth suffers from the crisis of conscience Freedom and power are absued for coercion and inhumanity The groaning society calls in for a saviour and redeemer It is for restoring the balance that the Divine is born into the body as Lord of Nature It is a Divine incarnation an *Avatara* The word *Avatara* means a descent "It is coming down of the Divine below the line which divides the divine from the human world or status[28] This phenomenon has been beautifully described by Shankara in the intro duction to Gita Bhashya The Lord possessed as He is of infinite knowledge supremacy power, strength might and vigour as Vishnu controls by Maya which belongs to Him as His Mula Prakriti the first cause composed of three gunas or energies He appears by His own Maya as an embodied Being engaged in the welfare of the world at large Though by nature He is Lord of creatures and is unborn indestructible eternal, pure intelligent and ever free '[29] Ramanuja also describes this Divine Descent saying 'God in His infinite mercy assumed various forms without putting away His own essential God like nature and time after time incarnated Himself descending not only with

the purpose of relieving the burden of the earth but also to be accessible to men even such as we are, revealing Himself to the world, as to be visible to the sight of all'[10] The Divine Descent is God s grace for redeeming humanity It is a perfect model of human existence Aurobindo rightly assessed It is manifestation from above of that which we have to develop from below, it is descent of God into that Divine birth of the human being into which we mortal creatures must climb is the attracting divine example given by God to man [11] Though the Divine conceals himself in His Yoga Maya *Yoga Maya Samanvita*' (Gita 7 25) Yet he stations himself in the heart of all beings *Sarvasya chahamhridi sannivishto* (Gita 15 15) This is so very reminiscent of the Shvetashvatar upanishad *Eko devah sarvabhuteshu gudhah sarvavyapi sarvamantaratma* (Sv Up 6 11) God, who is one only is hidden in all beings He is all pervading and is the innerself of all creatures" Krishna describes two aspects of his Maya as the transient *kshara* and the intransient *akshara* The *kshara* is associated with the lower Maya and *akshara*, the steady with the higher Maya, which are often reckoned as *avidya* and *vidya* The *avidya* Maya obscures our knowledge while the *vidya* Maya shows us the path of knowledge For though the Lord abides in the heart of all existences rotates as if mounted on the machine of Maya (Gita 18 61)

How are we to transcend the Maya and lift the veil that obscures us from Him and partake of the Divine Bliss ? Gita as the Yogashastra of Brahma vidya expounds that when action, feeling and thought are all surrendered to the Divine will, one obtains the lasting peace— *Parama Shanti*, the peace that passeth understanding 'It is only with the *arpana buddhi* surrendered intellegence that ' we allow Him to absorb our soul and leave no trace of ego [12] We then become instruments in His Hand Arjuna rightly submits *Sthitosmi gatasandehah karishye vachanam tava* ' I stand with my doubts dispelled I shall act according to Thy will (Gita 18 73) Jesus voices the same feeling of self abnegation ' In Thy will is our Peace Father into Thy hands I commend my spirit '[13] Once our puny ego is surrendered in supplication to the Lord His refulgence radiates your personality All the blemishes *malas* be they *anavik* or *mayik* vanish The life of such a God intoxicated Soul becomes God functioning through Man Rama krishna used to say I am the chariot you are the charioteer I am the machine you are its operator [14] How ecstatically does Namdeva describe this exalted experience He says that he was so filled with God experience that he thought that he was God and that God himself [15] Not only does the doctrine of Maya find its fullness of expression in Gita but the Lord Krishna the Purushottama also enunciates the path by which man can redeem himself from the deluding bondage of Maya by His Divine Grace *anugraha* and regain the Paradise Lost We have thus seen that the supreme Lord exercises His Yoga Maya to manifest himself as His great creation which is the cosmic play or the Divine sport called *Lila* or *Krida— Krida te loka rachana* [16] Why does he choose to express in this way cannot be answered as it is His Nature or Prakriti to express himself thus It is the mystery of the supreme infinite consciousness which we of limited minds can never fathom It is indeed a transcendental sport for Brahman is both Bliss and enjoyer of Bliss It is as it were over flow of Brahman into His own creation [17] Lila is the endless sport of the ultimate Self and his Energy Maya Gita has thus synthesised

the varied metaphysical thoughts found in the Upanishads into a well knit 'Doctrine of Maya

Maya in Brahma Sutra

The Vedas Upanishads and Gita laid a strong foundation for the spiritual thoughts and philosophy which found its most comprehensive yet precise expression in the Brahma Sutra or the Vedanta Sutra of Rishi Badarayana Commentaries on this work by great saints, seers savants and philosophers have viewed Brahman universe individual beings, and Maya from various directions and dimensions and propounded the most exalted philosophy of Vedanta which forms the core of Hindu religion and philosophy So wide is its catholicity and tolerance of divergent views that it has gained universal interest and appreciation If Upanishads are the deep still mountain tarns fed from the pure water of the everlasting snows Bhagawad Gita is perhaps the lake among the foot hills wherein we gathered the same waters of wisdom Then in the Brahma Sutras we have the reservoir, four squares, where the sacred waters are assembled in ordered quiet depth to be distributed by careful measure for the sustenance of the sons of Man [38] says Charles Johnston Thus by emphasising Divinity in man and creation, Brahma Sutra declares the oneness of Mankind on the spiritual and terrestrial level

Brahma Sutra is a treatise of 555 Sutras consisting of two to three words each in which the great author Badarayana lays down the whole of the Vedantic system He not only establishes the profound spiritual philosophy but also refutes the thoughts which do not fall within the circle of its subtle tenets The Sutras convey the intuitional knowledge which subordinates reason to revelation The truths embodied in the Upanishads are allusions to Truth from different directions and are not worked out consecutively Yet Badarayana systematizes them into consistent philosophy establishing all is Divine Paul Deussuen says The work of Badarayana stands to the Upanishads in the same relation as Christian dogmatics to the New Testament [39]

Badarayana clearly establishes that Purusha and Prakriti are not independent elements as in Samkhya as that would limit the nature of infinite Brahman Moreover two infinites are logically untenable So Purusha and Prakriti Brahman and Maya — *God and creation are one there is no another nanya just as a clay pot is not different* from clay By another beautiful analogy Badarayana tells us that creation or Maya belongs to Brahman in the same way as heat belongs to fire He further affirms that Brahman develops itself into creation without undergoing any change or being different as He is a Changeless entity He is *avikari* Badarayana thus establishes a monistic view and denies all plurality, be it of Souls or things He accepts plurality as Maya or appearance or illusion from the Absolutes stand point for him all *existence is Divine Sarvam khalu idam Brahma* (Ch Up 3 14 1) Yet some salient points of the Brahma Sutra can be summed up as it is one of the most important treatises of Vedanta Moreover the aphoristic expression of the Sutra has made it one of those rare books which is so suggestive of varied meanings Yet it establishes a consistent, elaborate philosophy couched within its epigrammatic utterings

Badarayana makes a clear distinction between the thinkable and unthinkable nature of existence The thinkable aspect is Maya which is the mind intellect and ego and the other elements The unthinkable is Brahman which has the qualities of purity truth of purpose omniscience omnipotence and the rest He is the ultimate ground of entire existence— Maya and is a single supreme spirit and a perfect object of our worship He is to be contemplated as residing in the heart of man He is verily the light in the soul

Though logic and reasoning are the means of knowledge yet they fall short at a certain stage and are stalled *Buddhishcha na vicheshtate tamahuh* (Katha 2 3 10) Reasoning thus becomes subordinate to the intuitional knowledge which is obtained by devotion and meditation For it is only in meditation that we visualise thoughts and illumine them with the light of intuition

Maya has been a topic of perennial discussion in the various commentaries on Brahma Sutra side by side with Brahman All have viewed the ultimate Reality— Brahman and his primordial Shakti Maya from different angles Direct reference to Maya as illusion has been made in the Sutra 3 2 3 of Brahma Sutra which says *Mayamatram tu kartsneyernanabhivyaktasvarupatvat* ' But this dream creation is a mere Maya because of its nature of not being a complete manifestation of the totality of attributes Hence things seen in the dream are mere Maya and illusion Reality of the dream is refuted daily but the world appears illusionary only when soul is recognised as all pervading Brahman and becomes *Bhuma* before which all is trivial *alpa* (Ch Up 7 23 1) *Prasthana Trayi* Upanishads, Gita and Brahma Sutra thus expound the great philosophy of Vedanta We will enumerate the basic concepts of Maya interpreted by the saints and savants of Vedanta The terse and obscure nature of Brahma Sutra has lent itself to various interpretations by different philosophers

Maya as per commentators on Vedanta

Shankara (788 820 A D) has become almost synonymous with Vedanta He is the founder of the philosophy of Advaita Vedanta He is the first philosopher to bring into focus the various thoughts on Brahman Jiva and Jagat spangled in the Vedas, Upanishads Gita and Brahma Sutra, and founded a consistent philosophy of Advaita (Monism) with speculative daring logical subtlety and profound spirituality His philosophy as it were peers into the very face of reality and expresses the mysteries of the spirit with relentless logic, and unflinching resolve to convey the Truth in a reasoned equipoise freed from all theological obsession Regarding Shankara s system Charles Eliot says, In consistency thoroughness and profundity it holds the first place in Indian Philosophy [40] Shankara observes that the entire creation including man emanates from the Divine Brahman Hence the true nature of man and his universe nay the entire cosmos is Brahman The apparent multiplicity and diversity in the visible creation is Maya or a cosmic illusion For once Brahman as Man and Universe is realised by the individual soul this dichotomy ceases Man lives in the eternal glory of God Nay he becomes God But why do differences appear ? Shankara says it is

due to Maya or *avidya* or nescience But *avidya* is not ignorance, it is a combination of the negative and the positive, of the passive and the active, of the subject and the object As negative Maya hides the Reality by *avarana* by veiling or concealment, as positive it projects and presents the one Brahman into manifold by *vikshepa* which from the transcendental standpoint becomes a cosmic illusion This phenomenon is presented by *adhyasa* or *adhyaropa*— super imposition Shankara describes *adhyaropa* as "*Smritirupah paratra purvadrishtavabhasah*"[41] apparent recognition of something previously observed in something else This is an illusion like seeing a snake in a rope, silver in the mother of pearl, water in a mirage While removal of the superimposition is *apavada* Maya thus presents multiple fleeting aspects of Reality It stands between Reality and creation How does Maya function in this eternal scheme of creation ? It functions in three modes as Absolute *paramarthika satta*, conventional *vyavaharika satta* and illusionary-*pratibhasika satta* *Yadva trividham sattvam— paramarthikam vyavaharikam pratibhasikam cheti*[42] Sometimes the *swapnila* or dreamy state is added to *pratibhasikasatta* as it is also illusionary in nature Thus *pratibhasika* and *swapnila* are taken together, as both are illusions like dreams and reflections *Vyavaharikasatta* has practical validity while *paramarthikasatta* has absolutic validity The former represents the physical creation and latter the ultimate Truth No sooner the dividing veil of Maya between these two states is lifted the appearances of duality disappear They become one, *Advaita* Brahman is universe Universe is Brahman Thus for Shankara Brahman is both the material and efficient cause of the universe It is material cause as the whole creation emanates from it and efficient cause as its Maya is ever creating preserving, destroying and recreating Thus ever perpetuating his eternal *Lila* Shankara looks upon the whole creation as appearance *vivarta* of Brahman as gold in a gold ornament or clay in a clay pot This is opposed to *parinama* or *vikara* which is the irretractible, result transformed into something else like milk into curds Hence Brahman or Atman undergoes no change '*Atmana vikriya nasti*'[43] Salvation lies in realising the true nature of the Divine in man *Atman* as the Brahman This is possible when the mind of man is freed from the enticement of the *vivarta* and *adhyasa* of Maya For it is the mind that has to be freed as the Atman is ever free and Absolute Maya has no hold over the mind of the free man A beautiful verse in Shankara s Viveka Chudamani states that bondage and liberation are attributes of the intellect which the foolish super impose upon Reality as the veiling of the eyes by the clouds is superimposed upon the sun[44] Infact this immutable Reality is Absolute knowledge, non dual and unattached With the realisation of his true nature as the Supreme Soul *Paramatman* the individual soul becomes fearless i e has no fear of death With subtle dialectic logic and austere vision Shankara has expounded a philosophy wherein the rays of his genius have illumined the dark places of thought and soothed the sorrows of the most forlorn heart His philosophy liberates man from Maya and illusions and firmly establishes unity of man God and creation on a spiritual monism Radhakrishnan says His philosophy stands complete needing neither a before nor an after It has a self justifying wholeness characteristic of works of art[45]

Ramanuja (1027 AD) propounds the theistic aspect of Vedanta philosophy and gives it a deeper religious base while Shankara expounded his philosophy with logical precision of austere intellect The emphasis on *jnana*, spiritual knowledge, of Shankara s *Advaita* monism shifts to *Bhakti* or devotion in Ramanuja s *Vishushta Advaita* qualified monism Ramanuja thus prays to a more animated Godhead who grants His compassionate Grace to the ailing humanity Describing the relation of the world to God, Ramanuja says that world is real and individual souls and the world are real also though their reality he concedes is dependent on God To him therefore, the world or creation is neither *adhyasa*, superimposition nor illusion nor *vivarta* nor does he accept Maya as the veil that conceals Reality, nor does Maya give rise to any projections or *vikshepa* Ramanuja holds Prakriti as Maya but it is not *vivarta* of Brahman but it is *parinama* or *vikara* or transformation of Brahman, not retractable back as Brahman, as Vishnu or Brahman is the cause of Maya or Prakriti Maya refers to the Prakriti which is the material cause of the universe and Mayin means that the supreme Lord is the basis or *adhisthana* efficient cause of Prakriti and the individual souls constituting this universe Brahman is therefore, the efficient cause and also material cause as Prakriti of all that exists Hence Maya is not illusionary but real Prakriti, and Brahman is its ruler Regarding modality of creation Ramanuja accepts the theistic rather than the logical view of Shankara and accepts the tradition adopted by the Pancha Ratra Agama school s theory of *vyuhas* or manifestations found in Puranas It is a *Vilakshana Upakarana* where the effect is different from the cause The highest mode is Narayana or Brahman living in the body made of pure *sattva* From him emanates Vasudeo the eternal principle immanent in the *Pancha Bhutas* the five elements as *khetrajna* the knower of creation From Vasudeo springs Shankarshana the individual soul *jiva*, from Shankarshana comes Pradyumna He is the universal mind which obtains, *Jivan mukti* liberation or emancipation From Pradyumna issues Aniruddha the ego or *ahankara* ** He is Lord of the cause and effect and creator of the phenomenal world Ramanuja states the entire *Chaturvyuha* the four fold modalities of creation emanates from Brahman giving rise to individual souls and the animate and inanimate world Thus he accepts the multiplicity of the souls and created objects both sentient and insentient. Hence the relationship of *jiva* and Brahman is that of *amsha* and *amshin* part and the whole, like spark and fire *sphulinga* and *agni* Hence in qualified monism *Vishushtadvaita* the oneness of God souls and creation is qualitative in as much as the spark has all the qualities of fire but it can never become fire for part will always be lesser than the whole in this sense the plurality will always persist But as God or Brahman pervades the individuals and creation entirely they all exist in his infinite fold They are all in Him Thus the concept of Maya as transcendental unreality held by Shankara is unacceptable to Ramanuja but Maya as real Prakriti is accepted by him Ramanuja holds dreams also as reality because they are real things created by the soul even when senses fall asleep Moreover dreams have a prophetic meaningfulness and therefore are not unreal Ramanuja has interpreted the Gita and the Brahma Sutra to expound his *Vishishtadvaita* philosophy

Madhva (1199 A D) Madhva's philosophy is reaction against Shankara s philosophy of *Advaita* monism as his philosophy is based on Dualism *dvaita* He does not accept the composite personality of Godhead or *Vishishtadvaita* or qualified monism of Ramanuja Though there are many thoughts common with Ramanuja s views on Reality Yet he stands out for unqualified Dualism Doctrine of Maya as *avidya* has no place in his philosophy He asserts five eternal differences between God man and nature or Prakriti The five differences *bhedas* are between soul and God soul and soul, soul and nature, God and nature and nature and nature But this in no way means that soul and nature or Prakriti are independent of God For God is the only independent substance existing in itself known through itself and self acting The world therefore which is known and sustained by God cannot be a product of erroneous knowledge of God, who is perfect and omnipotent and creates no illusions The law of correlatives is fundamental in the universe i e man and woman merit and demerit Brahman and Jiva Brahman and Prakriti and so on He interprets the Shruti "*Ekamevadvitiyam*" "It is one without a second to mean that Brahman is unsurpassed in excellence and is without any equal since it penetrates every where Regarding modalities of creation he accepts the theistic theory of '*chaturvyuha* as stated earlier The reality *padartha* is of two kinds independent *svatantra* and dependent *paratantra* The independent is God and dependent are his creations both sentient and insentient Brahman is identified with Vishnu who is both transcendent and immanent, since he is inner ruler of the souls— *antaryamin* He is the creator, maintainer and destroyer of the world Lakshmi is his eternal consort the personification of his creative energy She is capable of assuming many forms but without a material body She is co eternal with him and all pervading She is the eternal prakriti but is lesser than God in point of subtlety and qualities Instead of Maya we have Lakshmi as the creatrix Yet Madhva s concept is not deistic because the whole nature and creation has its existence in God and depends upon His Grace

Bhaskara (900 A D) called his commentary on Brahma Sutra as '*Bhedaabheda Vada*' meaning both unity and multiplicity are real Brahman is not just consciousness but possesses all perfections There is unity or non difference in causal state, difference comes in with creation or effect Thus creation is transformation *parinama* and not illusion or *vivarta* He holds that world as matter or Prakriti is real though in essence it is of the same nature as Brahman When matter acts on Brahman it becomes the limiting adjunct *upadhi*' in the form of body or senses and individual souls *jivas* He accepts *jivas* by nature are one with Brahman but their multiplicity is due to *upadhis* He therefore calls the limiting force of the Absolute as *upadhi* instead of Maya Hence Bhaskara interprets worldly life as a confusion between Brahman and *upadhis* Removal of confusion results in release Virtue and piety, purify the karmas and become the essential means for *moksha* or liberation which he calls harmony of knowledge and action— *jnanakarmasamuccaya*

Nimbarka (11th century A D) wrote a short commentary on Brahma Sutra and a ten versed *Dashashloki*' and established difference between Jivas Jagat and Brahman and called his philosophy *Dvaitadvaita* — one and many The whole creation is

parinama or the transformation of Brahman Purushottama or Brahman is the independent Reality and Jiva and Prakriti are dependent reality Ishwara is controller *Niyantri* of the creation While jiva is enjoyer *bhokta* and universe the enjoyed *bhogya* *Jiva* is *jnana rupa* knowledge and possesser of knowledge like the sun which is light and source of light Number of jivas are infinite and all are sustained by Brahman Prakriti is also eternal It is classified in three *tattvas* or categories (1) *Aprakrit* meaning not derived from Prakriti but from *nitya vibhuti* the eternal power of Ishwara (2) Prakriti derived from three *gunas, sattva, rajas, tamas* (3) *Kala* or Time These three categories are also eternal like *jivas* He thus accepts the difference and non difference of Brahman, jiva, jagat but rejects theory of *Upadhis*—limiting adjuncts as it puts limitations on infinite Brahman The world is produced by Shakti or Brahman in which each separate soul finds its embodiment The pure nature of jiva is obscured by Karma which is result of *ajnana*, ignorance and is terminated by grace of God and the Jiva is liberated Hence way of liberation is *prapatti* or self surrender to God Bhakti or devotion therefore gives salvation Krishna and Radha take the place of Vishnu and Lakshmi Radha is the energetic power of Krishna the supreme Godhead and incarnates with him

Vallabha (1401 A D) calls his commentary on Brahma Sutra *Shuddhadvaita*—Pure non dualism He says that *jiva kala* time, Prakriti or Maya are eternal He describes Maya, not as the creatrix, but as the manifesting power of God Creation takes place by Brahman's involution of His own qualities — *sat* existence *chit* consciousness and *ananda* bliss through the instrumentality of Maya by revelation *avirbhava* and concealment *tirobhava* When *ananda* is concealed we have the *jiva* and when *chit* and *ananda* are concealed we have the material world—*jagat* Krishna is supreme Brahman Lord and creator Creation and destruction are His manipulation and non manipulation Vallabha further differentiates between *jagat* world and *Samsar* world ego The former is real but the latter is unreal and an illusion It is caused by *avidya* ignorance When the *jiva* individual soul looks upon God s things as his own as mine and thine he creates differences and rifts gets deluded by this hankering for wordly attainments and allurements This ignorance results in *samsara* creating bondage Liberation *moksha* lies in being free from the tangling meshes of *samsara* Moreover *samsara* is a human creation differing from man to man so it is unreal while *jagat* being the manifestation of the *sat* existence aspect of God, is real The liberated Jiwas are freed from *samsara* by insight into Truth as the *Shuddha* pure *Jivas* are not obscured by ignorance *avidya* Jiva is atomic *anu*, akin to Brahman one with Him nay His part Thus in a *Shuddha Advaita* pure non dualism Maya as Shakti of Brahman for creation by His freewill is real but when associated with *samsara* it becomes an illusion Brahman is both the material and efficient cause of the creation Krishna or Brahman is *Rasa* bliss and *Rasesha* enjoyer of *Rasa* By *bhakti* devotion and self surrender *atmanivedana* the deceptions of *samsara* are removed The liberated Jiva partakes of the divine bliss or *rasa* of God s *Lila— rasa* imparted by God s benevolent grace *anugraha*

The whole creation manifesting through *chaturvyuha* is *rāsa* a divine sport or *Lila*, by which Lord bestows and partakes of *Ananda* Nimbarka and Radha-Vallabha devotees look upon Radha as *Rasa* and Krishna as *Rasesha* enjoyer of *Rasa* While Vallabha looks upon Krishna both as *Rasa* and *Rasesha*, for Radha is the inseparable *Ahladinishakti* blissful energy of the Lord while Jivas are the Gopis In the great *Rāsa* they obtain divine grace *Anugraha* and not liberation *moksha* The Bhakta does not want to become sugar candy but taste its sweetness as Ramakrishna used to say Lord Chaitanya has interpreted the four modes of devotion *dasya* service, *sakhya* friendship *vatsalya* motherly affection *sringara* conjugal love in terms of *rasa* as *priti rasa vatsalya rasa* and *ujjwala rasa* The greatest grace of God is when he takes human form and descends as *Avatara*, a divine incarnation He conceals this divinity by His Yoga Maya and raises up humanity to live in His Divinity

The erudite saints and scholars who have written their learned commentaries on Brahmasutra Gita or Upanishads have endeavoured to explain the pure Brahman and his creation both as individual souls and the great universe and the cosmos from different standpoints Apparently their thoughts seem to be at great variance for spiritual realisation is beyond the reach of mere reason and words It is essentially intuitional giving the direct insights into the nature of reality It is mystical in nature Words and thoughts are its abstract and inadequate or at best approximate and incomplete description sometimes indicating one aspect and sometimes another The saints have therefore employed paradoxical statements to communicate the real nature of the Absolute Reality For what is conveyed through words is at best half truth The limitations imposed by language pose an insoluble predicament D T Suzuki rightly asserts ' The contradictions so puzzling to the ordinary way of thinking come from the fact that we have to use language to communicate our inner experience which in its very nature transcends linguistics '[47] For totality elopes wordy descriptions Yet when we reflect on the subtle nuances of their writing we learn that all of them state in clear terms that creation is the outpouring of the Divine through His divine power Maya or Prakriti For nothing exists that is independent of the supreme Jivas and Jagat are all contained in Brahman All are his sport or *Lila* As He is all pervading *Sarvavyapi* and the inner ruler, *Antaryamin* as well He is both the creator and creation Maya is His eternal consort enticing and redeeming the Jivas , leading them from the imperfect to the perfect— into the paradise of Divine Identity A verse in the Adhyatma Ramayana sums up the seeming contradictions in a unified spiritual experience by stages— When I consider myself as body you are the master I am your servant when I look upon myself as soul you are the whole I am the part , when I consider myself as Atman you and I are one , this is my firm conviction '[48] The philosophical tenets of Madhva, Ramanuja and Shankara are unified in the spiritual realisation of the Absolute where all differences cease The individual soul is sanctified to live in God become one with God when the shrouding veil Maya dividing God and creation disappears Christ affirms, I and the Father are one , who seeth me seeth the Father

The mystic and devotional poets have also expressed the same thoughts on Brahman and Maya in their poetry Kabir conveys omnipresence of God by saying that He sports in each and every heart He states all the three aspects of Maya as Mother *mahatari* as the enticer *thagini* and as annihilator *dakini* Tulsidas looks upon Rama as Brahman Lakshmana as Jiva and Sita as Maya In another verse he describes Sita as Maya carrying out the will of the Lord She is ever engaged in creation preser vation and desruction at his instance [49]

Great saints and poets Nanak Namadev, Tukaram Jnaneshwar accept the identity of Brahman and His creation conducted through His Shakti, Maya or Prakriti When Tagore said "Woman you are half reality and half dream , he only paid his obeisance to the Eternal Mother, Maha Maya whose mystery is as ineffable *anirvachaniya* as that of Brahman Maya is indeed the *Adya Shakti* primal power and expressed itself under different names Shiva and Shakti of the Tantra Purusha and Prakriti of Samkhya, Brahma and Maya of Vedanta, Vishnu and Lakshmi Rama and Sita Krishna and Radha of Vaishnavas all mean the same [50] The strength of Hinduism lies in its many sidedness and in its innate vitality to weave them all into a harmonising whole wherein the dichotomy created by dogmatism schism and parochialism fade away on the supreme declaration of the Divine manifesting in Man, making all life sacred and venerable

References

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3 *Ranade* Constructive survey of the Upanishads pg 156
4 *Louis Renou* Nature of Hinduism and Beliefs pg 49
5 *Toynbee* Study of History Abridged pg 40
6 *Ranade* Constructive survey of the Upanishads pg 167
7 *Bertrand Russel* History of Western Philosophy pg 48
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11 *Erwin Schordinger* What is Life pg 90-91
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13 *William Blake* Poems and Prophasies pg XIII
14 *Walt Whitman* Leaves of Grass pg 101
15 *Emerson* Essays The over soul pg 163
16 *Deussen Paul* Philosophy of the Upanishads pg 42
17 *Radhakrishnan* Eastern Religion and Western Thought pg 92
18 *Spencer Sydney* Mysticism in World Religion pg 39
19 *Krishna Prem and Madhav Ashish* Man is the measure of all Things pg. 46
20 *Deussen Paul* Philosophy of the Upanishads pg 74
21 *Aurobindo* Mother pg 48 50
22 *Jung C J* Psychology of the unconscious pg 155
23 *Jung C J* Ibid pg. 166
24 *Madhusudan Saraswati* Gita Gudhartha Dipika
25 *Annie Beasant* Ancient Wisdom. pg 304-305

26 *Radhakrishnan* Bhagwad Gita pg 38
27 *Shankara* Atmabodha Trans Swami Nikhilananda Shaptta Padi pg 228
28 *Aurobindo* Essays on Gita pg 211
29 *Shankara* Gita Bhashya—Introduction
30 *Ramanuja* Gita Bhashya—Introduction
31 *Aurobindo* Essays on Gita pg 211
32 *Radhakrishnan S* The Bhagwad Gita pg 81
33 *Luke* Gospel XVIII 73
34 *Mahendranath Sarkar* Gospel of Sri Ramakrishna
35 *Machwe P* Namdeva pg 66
36 *Ananta* Lalit Bistar
37 *Gopinath Kaviraj* Quoted by A P Mazumdar Chaitanya—his Life and Doctrine pg 293
38 *Johnston Charles* Introduction to System of Vedanta by Deussen
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40 *Eliot Charles* Hinduism and Buddhism Vol II pg 208
41 *Sadananda* Vedanta Sara pg. 20 Refer comments of Sw Nikhilananda R. K. Mission
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47 *Suzuki D T* On Indian Mahayana Buddhism quoted by Capra Physics of Tao
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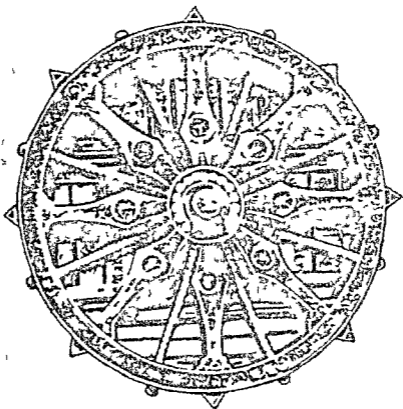
ABBREVIATIONS

(1) *Rg Ved* Rig Veda
(2) *Athr Ved* Atharva Veda
(3) *Br Su* Brahma Sutra
(4) *Gita S Bh* Gita Shankar Bhashya
(5) *Gita R Bh* Gita Ramanuja Bhashya
(6) *Chh Up* Chhandogya Upanishad
(7) *Kath Up* Katha Upanishad
(8) *Mun Up* Mundaka Upanishad
(9) *Ait Up* Aitareya Upanishad
(10) *Ken Up* Kena Upanishad
(11) *Tait Up* Taittiriya Upanishad
(12) *Pra Up* Prashna Upanishad.
(13) *Mand Up* Mandukya Upanishad
(14) *Sv Up* Shvetashwatara Upanishad.
(15) *Pan Das* Pancha Dashi

धर्म एवं नीति

RELIGION & ETHICS

धर्म . मानवीय मूल्य

डा० विद्यानिवास मिश्र

धम" एक गलत अनुवाद के कारण अवमूल्यन का शिकार हो गया है। इसे रिलीजन का पर्याय बनाकर इसका मूल्य घटा दिया गया। यही नही, जो अपने को स्पष्ट रूप इस्लाम मजहब का मानते हैं, व तो मजहब से परे एक धम की बात करते हं और वह धर्म उन्हे गीता म मिलता है, पर हिंदुस्तान का आदमी धम को अस्पृश्य मानने लगा है। उसके भीतर एक चोर बैठ गया है कि धम विज्ञान का विरोधी है, प्रगति का विरोधी है, मानव को हीन बनाता है एक भूठी खामखयाली म डुबाये रखता है, वह मनुष्य को उसके यथाथ से काटता रहता है, वह हमेशा इस लोक का तिरस्कार करता है, परलोक की चिन्ता करता है, वह केवल बाहरी आडम्बर है, मनुष्य की स्वाधीनता म अनावश्यक हस्तक्षेप है, वह हेय है। ऐसा मानने के पीछे दो प्रकार की परिस्थितियाँ हैं, एक तो अपने ही समाज की विडम्बना से पैदा हुई है, दूसरी उत्पन्न हुई है ओढी हुई पश्चिमी मानसिकता से। अपने समाज की विडम्बना यह है कि धम के नाम से अधिकांश जो सस्थान बने हैं, वे धम के मूल भाव को ही उन्मूल करने म लगे हैं, धम का मूलभाव है निष्कपट व्यवहार, आजव, सबमे अप्रतिहत विश्वास और इन सस्थानो की दशा तुलसी के शब्दो मे यह है—

करहु विमल हिय बर्मोहि हृदय हरि हौं समुर्भो समुभावौं।
प निज उर अभिमान मोह मद खलमडली बसावौ॥

उपदेश तो देना है कि हृदय पवित्र करो, निमल करो, भगवान बसें और स्वय अपने हृदय म अभिमान मोह और मद की पूरी मडली बसाते हैं।

साधारण आदमी भूल जाता है कि सस्थान धम नही है, धम तो सस्थान धम नही, धम तो सस्थान विरोधी है वह सस्थान को धम मान लेता है और सस्थान मे लोभ और ढोग देखता है तो धम को लोभी और ढोगी मानने लगता है। वह सोचने लगता है धम का आदमी की विशेष रूप से गरीब आदमी की चिन्ता नही होती। दूसरी परिस्थिति और खतरनाक है। पश्चिम के प्रभाव मे हमने अखण्ड दष्टि खो दी हम भौतिकवाद और अध्यात्मवाद के द्वैत की बात करने लगे, परमाथ और लोक मे विरोध देखने लगे, शरीर और आत्मा को अलग देखने लगे। उस प्रभाव मे हम अपने देश म धम की अवधारणा का विकास कुछ अपरूप दिखने लगा धम ठहराव के रूप म देखा जाने लगा। हमने मानववादी दष्टि का अथ यह समभना शुरू किया कि मानववादी होने का अथ है, मानवतर का निषध और तब मानव को मानव से जाडने वाली शक्ति का भी निषेध हम करने लगे। परन्तु धीरे धीरे इन विसगतियो और विडम्बनाओ के ही कारण अपनी अस्मिता की पहचान अधिक प्रखरता से होने लगी है। पश्चिम का मानस भी अपनी अतिरेकवादी द्वतदष्टि के आग्रह को छोड़ रहा है वह मनुष्य की एकान्त प्रगति के बारे मे प्रश्न करने लगा है। हिन्दुस्तान मे भी सवेदनशील व्यक्ति अनुष्ठान और आचार के अभिप्रायो के सौष्ठव की खोज करने लगा है। ललितकला हो, सगीत हो सवत्र एक गहरी चिन्ता भीतरी अभिव्यक्ति के लिए है।

यह चिंता अब मनुष्य के अस्तित्व की चिंता बन रही है, इसलिए अब खुले मन से धम के बारे मे बात की जा सक्ती है।

सबसे पहले आचाय क्षितिमोहन के शब्दो मे यह कहना चाहूँगा कि "धम' का विकास हमारे यहाँ वृक्ष के रूप म हुआ है, अपने आप शाखा प्रशाखायें फूटी हैं, पत्ते झरे हैं, नये फूल आये हैं, नये फल आये हैं फल के बीज, नये पेड बन हैं, पेड नया होना रहा है नयी दिशायें छूता रहा है नये विहगो को आश्रय देता रहा है। उसका विकास पूव आकल्पित भवन के रूप मे नही हुआ है। इसीलिए यह अपरिमय अवधारणा है पूव निश्चित अवधारणा नही है। यह वदिक ऋत का ही रूपान्तर है। ऋत का अथ है सृष्टि सचालन की वह गति जो गति की निरन्तरता बनाये रखती है विना दूसरी गति को खण्डित या नष्ट किये। उसका पौराणिक प्रतीक वृष है जो कृषि का, सस्कृति का धुरन्धर है, सस्कृति को उवर बनाता है, मिट्टी का नयी बनाता है, बीज-धारण के योग्य बनाता है। वह पृथ्वी रूप गो का सरक्षक है। उसके चार पैर हैं, सत्य दया, तप और दान। पुराणो म धम को विवस्वान सूय का पुत्र कहा गया है, सूय प्ररक है प्रकाशरूप है ऐसा प्रकाशरूप है जो अन्धकार को भी प्रत्यक्ष करा सकता है। धम भी प्ररक है, मीमासा म उसका यही मुख्य लक्षण बतलाया गया है, जो मनुष्य का प्ररित करे, उत्सुक बनाये, जीवन की यात्रा बने। धम प्रकाश रूप भी है, जैसे अन्धकार प्रकाश का अभाव नही, प्रकाश का अभाव तो हो ही नहीं सक्ता, प्रकाश की अपर्याप्तता है, वसे ही अधम भी धम का अभाव नही, विरोध नही, केवल धम की अपर्याप्तता है, अपूणता है। जब एकागी होकर हम अपने जीवन के बारे मे सोचते हैं तो अधम के घरे मे आ जाते हैं, पर ज्योंही सबके दुख सबके सुख की बात सोचते हैं, सबके जीवन की बात सोचते हैं, हमारा पथ धर्म से अलौकिक हो उठता है, हम सब जीवन की ओर द्रुत पर सयत गति से चल पडते हैं। मनुष्य की मनुष्यता की इससे बडी पहचान क्या हो सक्ती है कि आदमी बराबर यही सोचे कि—

सवस्य दयिता प्राणा सवस्य दयिता सुता।
दुखाद उद्विगते सव सवस्य सुखमीप्सितम ॥

प्राण सबको प्रिय होते हैं, सन्तान (काल के आयाम मे अपना विस्तार) सबको प्रिय होती है दुख से सभी को विकलता होती है, सुख सभी को इष्ट हाता है। धम की भी इससे बडी कोई कसौटी नहीं है कि धम वही है जिसस आत्मा (अकेली अपनी नही पूरे विश्व की) प्रसन्न हो, उसे कोई ग्लानि न हो, येनात्मा सम्प्रसीदति'।

धम कितना जीवन से जुडा हुआ है इसका एक सुन्दर उदाहरण महाभारत म आये विश्वामित्र के आख्यान मे मिलता है। विश्वामित्र भूख से बहुत परेशान हुए, उन्होने कुत्ते का मास खाया, चाण्डाल ने पूछा—यह क्या अधम कर रहे हो ? विश्वामित्र न उत्तर दिया—

येन येन विशषेण कमणा येन केनचित्।
अभ्युज्जीवत् साधमान समर्थो धममाचरेत् ॥
यथा यथैव जीवद्धि तत्तत्कतव्यमहेल्या।
जीवित मरणाच्छ्रेयो जीवन् धममवाप्नुयात् ॥

जिस जिस कम विशष स दुख क्लेश और निराशा म डूबता हुआ आदमी ऊपर उठता है जीने का उत्साह पाता है, उस उस कम को करते हुए समथ व्यक्ति धम का ही आचरण करता है क्योंकि जसे तैसे भी जीना परम धम है और जीने के लिए जो करना पडे उसकी अवहेलना नहीं करनी चाहिए जीना मरने से अधिक श्रयस्कर है क्योंकि धम जीकर ही जिया जा सकता है। दूसरे शब्दों म धम जीवन का प्रयोजन है तो जीवन भी धम का प्रयोजन है, दोनों एक दूसरे के साधक हैं।

यह आख्यान आपद्धम के प्रसग मे आया है पर धम भी जीवन के साथ सम्पृक्तता की बात बहुत शक्तिशाली ढग स कहता है। तथाकथित अध्यात्मवादी को लगेगा कि यह ता एकदम नास्तिक मानववादी धारणा है, पर उस अध्यात्मवादी से यदि मैं कहूँ कि अद्वैतवेदा त और वैदिक धम के व्याख्याता स्वामी अखडान दजी से मैंने लगभग ऐसी ही बात सुनी तो वे अचकचा जायेंगे। स्वामीजी ने बतलाया कि लोकायतो की प्राय लोग उपेक्षा करते हैं, पर यह ठीक नही है, राज व्यवस्था और समाज व्यवस्था के लिए लोकायत ही ग्राह्य है वह इसलिए कि यदि हम किसी को चोरी का दण्ड देना चाहें तो वह ज मा तर की बात करके कह सकता है कि यह धन तो मेरी सम्पत्ति है, पूव ज म की ही सही, चोरी कहाँ है और इससे अव्यवस्था उत्पन्न हो सकती है। यही पर इस लोक मे जो गोचर है, उसका नियमन गोचर प्रमाण से होना चाहिए। लोकायत और पारमार्थिक दर्शनो म विरोध नही है, दोनो दो सोपान हैं यह अवश्य है कि लोकायत राज-व्यवस्था के लिए उपयोगी है, पर आभ्य तर मानवीय एकता या उसस भी परे जाये तो विश्वसत्तामात्र की एकता के लिए आधार नही बन सकता। स्वय लोकायत का भी आधार है, धम के अविरोधी काम और अथ, धम के अविरोधी कहने का अभिप्राय यह है कि निर तरता और अखण्डता का विरोधी वैसे तो धम का विरोध किसी से है ही नही। धम कभी छोटा हो सकता है, कभी बडा छोटा धम बडे धम का साधक होता है तो वह भी बडा धम बन जाता है। माँ बाप की सेवा, पुत्र-पुत्री के सुख के लिए स्वय कष्ट उठाना, मित्र के विश्वास की रक्षा करना यदि बडे धम के साधक बनते हैं अर्थात् आदमी यह सब इसलिए करता है कि वह अपने नरज म को साथक कर रहा है और दूसरे की चि ता के द्वारा परम पुरुष, विराट अस्तित्व (जो घूम फिर आत्म-अस्तित्व ही है) की चिन्ता करना ही बडा धम है। वह छोटा धम तब बनता है, जब दूसरे के माँ बाप की सेवा या दूसरे के पुत्र-पुत्री के प्रति प्यार या दूसरे की मैत्री को सेवा, प्यार या मैत्री नहीं मानता, उल्टे उनके लिए अ तराय बनने म सुख पाता है या उनसे मात्सयवश दु ख पाता है।

बडे धम की चि ता ही शील है और शील से ही मनुष्य नापा जाता है जाति, वण, धन, विद्या या तप से नही। उस शील की अभिव्यक्ति कई प्रकार से होती है, दुर्योधन ने धृतराष्ट्र से पूछा कि पिताजी युधिष्ठिर का अभ्युदय क्यो इतना हो रहा है, धतराष्ट्र ने उत्तर दिया, बेटा उसके पास शील है। यह बात नही कि तुम प्रजापालन नही करते हो मैत्री का निर्वाह करते हो, वृद्धो का आदर नही करते हो, पर तुम यह सब करते हो किसी दूसरे से उत्कृष्टतर होने के लिए, किसी को पराभूत करने के लिए, तुम्हारा 'स्व' सकीण है। शील की पहचान यह है—

अद्रोह सवभूतेषु कमणा मनसा गिरा।
अनुग्रहश्च दाने च शीलमेतत प्रशस्यते॥
यद येषा हित न स्यादात्मन कम पौरुषम।
अपत्रयेत वा येन न तत्कुर्यात कथचन॥
यद्यप्यशाला नपत प्राप्नुव ति श्रिय क्वचित्।
न भुञ्जते चिर तात समूलाश्च न स ति ते॥

समस्त प्राणियो (मनुष्यमात्र म ही नही) के प्रति मन कम वचन से द्रोहभाव न रखना सबके प्रति अनुकूल भाव रखना, सबके प्रति उत्सगभाव रखना यही शील है। जिस पौरुष या कम से दूसरे का अहित हो या जिस कम से अपने भीतर ग्लानि हो, उसे न करना यही शील का लक्षण है। और बेटा, जो शीलवान नही हैं वे भी श्रीसम्पन्न होते हैं पर एक बात है, लक्ष्मी देर तक उनके पास नही टिकती और हाँ, उनकी कोई जड नही जम पाती, वे उखडते हैं तो उखड जाते हैं। देखने मे धम बडे कमजोर धागे पर टिका लगता है, उसम कोइ ओजस्विता नही दिखती। धम का दूसरा नाम है यम, तीसरा नाम है मृत्यु। वह जीवन को

मृत्यु के पार देखने वाला, दिखाने वाला देवता है, वह लौकिक सुख की अथवता की पहचान कराने वाला देवता है। वह छाया और आतप के साथ मनुष्य और मनुष्य के सम्पूर्ण खिलहटी अस्तित्व की छवि उतारने वाला छविकार है। शील अगर उसकी पहचान है ता इसलिए कि बिना नश्वरता को समझे बिना मरण धर्मिता को समझे निरन्तर अजस्र और सनातन को समझा नहीं जा सकता, बिना क्षुद्रता को, क्षीणता को, स्वाथपरता को समझे बिना लोभ का कुहासा काटे पूणता या भूमा या बड़ी सच्चाई के दशन हो ही नहीं सकते। ऐसे कठिन अवसर पर नचिकेता जैसा शीलवान अपने पिता से कह सकता है कि य ठठरानुमा गायें क्यो दान म देते हो वह धम की अपर्याप्तता के बारे म प्रश्न कर सकता है और पिता का कोपभाजन बन कर अपने को यम के लिए दी गयी वस्तु बना सकता है। बिना अपने को वस्तु बनाये वह आत्मतत्व को पहचानेगा कस ?

शील आत्मधम का साधक है। दूसरे शब्दो म जीवन का मुख्य उद्देश्य आत्मा का उद्धार है अवसाद, लाभ भय, झूठ, द्वेष, मद मोह मे फसी हुई आत्मा का उद्धार है, व्यष्टि के अभिमान से आत्मा म सन्निहित समष्टि की सम्भावना का उद्धार है। इसलिए जब इस उद्धार की बात सोचे ता आदमी को निमम हो जाना चाहिए तब उसके लिए कोई स्वजन विशेष नहीं रह जाता, कोई स्व-सम्पत्ति नहीं रह जाती। पर एक बात यहीं कहना चाहूँगा, निममता भी अन्त नहीं है, साध्य नहीं है, वह भी साधन है एक महत्तर उद्देश्य का, वह उद्देश्य है परमात्मभाव, समस्त भूतो म एक अव्यय भाव, समस्त सृष्टि की ओर सिर झुकाये ऊध्वमूल अश्वत्थ का भाव, अन्नपूर्णा के आगे खप्पर लिए दिगम्बर शिव का भाव, बरसने के लिए आये हुए घनश्याम का भाव, केवट की चिरौरी करने वाले राम का भाव राधा के चरणो म बिछे हुए श्रीकृष्ण का भाव, सुजाता की खीर के लिए हाथ पसारे हुए बुद्ध का भाव। इस भक्ति कहे, परकीय होना कहे, मरजीवा हो जाना कहें अग अग काट कर खत हो जाना कहे, 'मनेर मानुस'' के लिए बाउल हो जाना कहे, यही धम का धम है। इस भाव का होना ही असल मे होना है और होना तो बस होने की छटपटाहट है।

और यह भी अन्त नहीं है। अन्त होता तो राम भरत से यह न कहते 'सो तुम करहु करावहु मोहू'', तुम करने वाले बनो, मुझसे कराने वाले बनो। मेरा कत्त त्व उसी समय छिन गया जब तुम म यह समपण भाव आ गया, तुम्हारी परवशता ने मुझे विवश कर दिया। परमात्मभाव होने का भी उच्चतर प्रयोजन है, जो इस भाव से वंचित है उसके वंचित होने के दुःख का वरण। यह वरण दुःख की जिम्मेदारी के दम्भ से प्ररित नहीं है यह वरण सत्य के तीव्रतर साक्षात्कार के सकल्प से प्ररित है। मनुष्य का अधूरा पन मनुष्य की दुबलता अपने आप मे एक द्वार है परमात्मा की चिन्ता स्व आत्मा की पूणता की चिन्ता है साथ ही समस्त आत्मा की पूणता की चिन्ता है। जो बुलाता रहता है हे मेरे पूणतर हे मेरे सर्वात्मन आओ द्वार तुम्हारी प्रतीक्षा कर रहा है। परमात्मा की चिन्ता स्व आत्मा की पूणता की चिन्ता है साथ ही समस्त आत्मा की पूणता की चिन्ता है।

दूसरे शब्दो म धम सत्य की निरन्तर खोज है और सत्य हमेशा अपरिभाषित है वह जितना ही आचरित होता है, उतना ही और अधिक असीम बनता है। धम अपनी यात्रा के अगले मोड़ से हमेशा छोटा रहता है, अल्पतर रहता है, पर जिस समय वह सत्य की खोज म चलता रहता है उस समय वह बराबर महान और व्यापक बना रहता है।

जिस समय धम छोटे से चौखटे म अपनी विशालता का अनुभव कराता है उस समय उसकी अभिव्यक्ति सबसे अधिक मानवीय हो जाती है। यह चौखटा कभी तो मास विक्रेता हो सकता है, जो अपने स्वधम का मनोयोगपूवक पालन करता है और धम की बात करने का अवसर उसे तब मिलता है जब

अपने नित्य जीवन विधान से छुट्टी मिलती है, कभी यह रूई धुनने वाला धुनिया हो सकता है और उकसाता रहता है मथ कर ही घी काढ़ा जाता है, केवल दूध को ही नही काढने वाले को भी, मथो और मथो, स्वय मथानी बना, स्वय रई बनो, स्वय घत बनो, स्वय दही बनो, कभी यह माखन चुराकर भी दूध का धाया बना रहने वाला बालक हो सकता है और यह चुराना इस उद्देश्य से होता है कि मथित स्नेह का पिण्ड रस की बिंदु बिंदु बनकर विकीण होना, और कभी शकराचाय को ललकारने वाला एक काला चाण्डाल। ऐसे चौखटे म धम का चित्र अधिक आसानी से समझ म आता है क्योंकि तब उस चित्र की असख्य सम्भावनायें असख्य स्मृतियों म प्रतिध्वनित हो जाती हैं और ये प्रतिध्वनियाँ मनुष्य को शिवतर मनुष्य बनाने के लिए विवश करती रहती हैं। धम जितना समष्टि रूप है उतना ही व्यष्टि रूप है, समष्टि रूप धम व्यष्टि धम का ही प्रतिफलन है, यह प्रतिफलन व्यष्टि धम की आहुति स सम्पन्न होता है।

धम कमभाव, यह कमभाव ज्ञान सबकी सम्पूणता है। उसी प्रकार अधम या पाप भी कुछ करने या न करने से नही होता, होता है यह मानने स कि लक्ष्य सीमित है हमारा अपना अनुभव ही अंतिम सत्य है और हम अलग अलग अपने अस्तित्व के लिए जीते हैं। वैदिक वाङमय मे पुरुषसूक्त म सबसे पहले धम शब्द आया, वहाँ उसका यही अथ है कि देवताओ ने यज्ञ से यज्ञ का यज्ञ किया ये ही प्रथम धम हुए "तेन यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन ते हि नाक महिमान सचन्त यत्र साध्या पूर्वे सन्ति देवा ॥' सीधी भाषा मे कहना चाहे तो कह सकते है कि देवताओ ने विराट् अस्तित्व को खण्ड खण्ड करके देखा, फिर उसे यज्ञ के द्वारा पूण करके देखा अपने अधूरेपन की आहुति से पूण की पुन प्राप्ति सम्भव बनायी। यही प्रथम धम है। प्रत्येक पूजन के अन्त म प्रत्येक अनुष्ठान के अन्त म इसी मन्त्र का प्रयोग आज भी होता है यह याद दिलाने के लिए कि तुम स्वधम का मनोयोगपूवक कुशलता के साथ अनुष्ठान करो तुम्हारा स्वधम वही है, जो तुम्हारी अन्त प्रतिभा के द्वारा गृहीत है, जो तुम्हारे विवेक से प्रकाशित है, पर तुम दूसरे के स्वधम के पालन का महत्व भी समझो और उनके साथ समरस बनो, धम पालन के भाव मे है, कम मे नही, योग मे है, समरसता का अभ्यास करोगे तो तुम सम्पूण धम जीने लगोगे, सबको अपने म देखने लगोगे और अपने को सब म पाने लगोगे और तब तुम धम के धम म, स्वाधीनता की स्वाधीनता मे, परम पूणता मे तिरने लगोगे, और डूबोगे तो अपूरणीय अतृप्य पूणता के रससिन्धु बन जाओगे। कल्प कल्पान्त तक जीने वाले तुम्हारे एक क्षण के उस अनुभव के लिए ललकेंगे—

कल्पायुषा स्थानजयात पुनभवात क्षणायुषो भारतभूजयो वरम ।
क्षणेन मर्त्येन कृत मनस्विन स यस्य सयान्त्यभय पद हरे ॥

धम की इस प्रकार की सघन दीप्ति हम युधिष्ठिर मे मिलती है जो नरक म पड़े हुए भाइयो के सुख के लिए स्वग का तिरस्कार कर देते हैं, बुद्ध म मिलती है जो योग की तप की उपेक्षा कर सकते हैं, अपने जमाने म मिलती है गांधी म जो लोकमात्र की उपेक्षा का वरण करके महनीय मानवीय मूल्य के लिए शहीद हो सकते हैं। धम अत्यन्त गुह्य होते हुए भी ऐसे चरित्रो म प्रकट हो आता है क्योंकि मनुष्य का शरीर ही साधन धाम है इसी शरीर से विश्वात्मभाव भी सधता है, दूसरो को साधता है, इसी शरीर के मन और इन्द्रिय सबके मन और इन्द्रिय की बात समझ सकते हैं। इसीलिए 'न मानुषात्परतर किंचिदस्ति'।

Ethics in Buddhism

Dr Pabitrakumar Roy

I

Perhaps it is not without reason that Buddhism is said to be centrally concerned with the moral discipline of life Ethical language abounds in the discourses of the Buddha There is besides a portrayal of the good life, a systematic methodology of ethical discipline and culture by which one may achieve virtue The steady pursuit of a rationally conceived goodness is the intention of the Buddha s discourses in the moral context

But it is no less true to say that Buddhist moral thought and practice aim at goals which completely transcend the ethical and always place ethics in the transcendent context It can be described in general as an ethics of self development This is so in a two fold manner first as a process of the development of the self in terms of its inherent capacities, second as a development of the self *by* the self Every man is a potential Buddha , hence ethical progress is toward and includes the perfection of Buddhahood, which is perfect manhood Again a Buddha is a self perfected One , hence the development to Buddhahood comes about only by one s own efforts

The Buddhist conception of ethics as consisting essentially of the perfection of the self by the self places the centre of interest the ultimate goal, and the means of develop ment of the self unto perfection squarely within the individual Thus ethics comes to be a division of the psychological realm Buddhist ethics is more psychological analysis than a search for a foundation of ethical principles, a hierarchical arrangement of ethical values or an inquiry into their objectivity In the Abhidhamma and the commentarial literature upon it one is struck by a mingling of moral and mental categories In the Suttas as also in the Abhidhamma psychology there is a good deal of talk about the types of 'good' consciousness and immoral psychic factors In all these there occurs an unusual usage of ethical terms The Buddhist word corresponding to 'good is *Kusala* which literally means healthy or 'skilful A mental state is immoral or *akusala* largely because of its disturbing effect upon one s mental powers It may be the case that the Buddhist defines his value—words in terms of attitudes and their effects upon one s mental powers The Buddhist moral psychology appears to imply a descriptivist meta ethics

II

The Buddhist doctrine of the essential emptiness of the self concept and experience casts its shadow on the notion of the moral agent A person s existence as a sentient

being is analysed into functional aspects one physical, three mental, and consciousness per se The physical is the result of mental states 'Mind is the leader' or formative factor of all existence 'Self' is a linguistic convenience *pace* the famous chariot analogy The self, improperly so called is a congeries of functions, formed entirely by the conjecture of elements whose own nature and separate existence are problematic Body, feeling, perception consciousness and habitual tendencies— none of these can be called self because of its impermanent and uncontrollable character Of each of these it is possible to say 'This is not mine this I am not this is not myself

The body is subject to atomic changes in its physical particles just as the rest of nature One s whole body is non identical at any two given moments of time Similarly with regard to the mental elements As an individual I' am a pattern of physical-mental flux whose only existence is in the present moment The past "I is no more, the future 'I' is not yet

The self concept is empty since it can be analysed into discontinuous and momentary perceptions But there is another side of the Buddhist doctrine of momentariness of reality in all its forms Each moment whether mental or physical, pours totality of its content into the next moment The notion of *bhavanga*, the minimal and basic level of a person's existence as a sentient being constitutes implicitly a *kind* of continuous selfhood Without either *bhavanga* or stimuli there would be no consciousness As implicit consciousness, *bhavanga* is a necessary though not sufficient condition of consciousness

There is a sense in which dynamism and continuity are both resident in the self There is it is asserted no essential difference between one life and one moment Each moment (or life) contains all that the previous moment (or life) contains plus the new element which *it* may contribute Many Buddhist analogies describe this state of affairs in which there is both difference and continuity but not continuing identity Given my present existence as a psycho physical moment of existence, the momentary present event called 'I" contains all 'my past within it, at least implicitly All the past might conceivably be *virtually* in the present Certainly it is not present to ordinary consciousness only a fractional part of the past remains therein but a Buddha may approximate total recall

The presence of the past in the present may be a matter of certain basic features having indelibly imprinted their quality on succeeding moments Some elements are dominant while others are weak or latent Some might cancel each other out or fall by the way side There may be a net loss of *some* elements

If this be determinism it is of the soft variety As the ground of ethical hope it is insisted in Buddhism that the present *can* be changed Debts of *Karma* are finally paid off or can be diverted by passed or burned up by proper spiritual strategy This may be called the dynamic element in the self situation The changing flexibility of the nature of the self and the power of the self to change itself are the two bases taken for granted in Buddhism

According to the scriptures 'The self is lord of the self Within the five element compound that constitutes a human being the power of some elements is allowed to

direct the others We might call it intelligent will power The definite direction that can be given to the self event is ethical in nature

The view that the self process is flexible and that the will power residing within the process can alter itself from within is coherent even if logically unsatisfying Let us assume *the purport of meditative discipline Since thought, according to Buddhism,* deals with one item at a time it may discipline itself by excluding all but the (ethically) desirable element from consciousness moment by moment

The present moment, the psychological how' is the key point in moral progress and disciplines and its proper use contains the hope of ethical perfection The past cannot be altered and to a great extent my present existence is filled with and deter mined by my past Yet each moment is also new, and contains elements of freedom within that newness Hence the present moment is the *only* moment in which the process of *karma* can be directed or ultimately escaped Every new moment of existence presents a new opportunity to build 'good' future This would be the Buddhist account of decision making The chances of authentic living are ever present just as the possibility *of lapsing into bad faith*

It can be said that despite the atomistic view we have of its in Buddhism, the self is *organic* as well It may be that conceptually the individual *is* only a group of five elements yet at any given moment of experience body mind represents an intimate organic unity Buddhism recognizes a polarity between the mental and physical constituents of sentient beings still its notion of self is non Cartesian There is ordinarily no physical state without a mental cause, nor any physical state without mental consequence The two elements shade off into each other Or they interpenetrate each other to such a degree that the physical can almost be transmuted into the mental at times

For ethical purposes important consequences follow Any genuine good is for Buddhism a balanced body mind good One is required to be zestful in mind and at ease in body Moral discipline, which is meditational in essence is considered to be physically therapeutic as well as spiritually valuable In other words the moral agent is always *embodied* to some extent The fact of one s being embodied is the result of one s past *karma* But it must be said that goodness in the embodied state is never the final achievement *The mental is actually the more important of the two* poles and it becomes increasingly dominant in direct proportion to one s progress upward in the scale of perfection It might be more precise to say that the greatest *practical* good on the embodied level is psycho physical balance Nevertheless the ideal good as found supremely in *Nirvana* is clearly of the mentalistic sort

III

The momentary unreality and the dynamic continuity of the Buddhistic concept of the human self do not allow any talk about its innate moral tendency It is difficult to answer such questions as Is the self good or bad or neither? Given the non substantial and atomistic quality of human body mind and the fact that human

nature can become another nature in a flash upon the moment of death, it is perhaps impossible to say that 'human nature is intrinsically this or that. The best that we can do is to say that *some* characteristics are perhaps intrinsic to *all* sentient beings

There are other more specific qualities peculiar to the human situation in the moral context The human situation is one that allows moral action or it is *only* on the human level moral action is possible It is in which moral action has lasting effects upon an individual s future 'Human nature , is rather a name for the opportunity and capacity of genuinely ethical behaviour than a description of any intrinsic qualities or specific moral tendencies

There are some rather general affirmations and negations about human nature in the Buddhist scriptures and tradition These statements are intended as foundational principles for basic attitudes towards man philosophies of government and education, and legal patterns for regulating human conduct. Let us note the negative and the positive factors in the human situation

In keeping with the basic fact that man is an embodied being, the abuse of the body, is condemned, though its meditative discipline employs contemplation on the innate foulness of the human body as a curative measure for the sensually minded In a telling analogy the body, with all its senses is called a 'wound through which the truly good life of the mind is drained away The best known of all such analogies is that of the Fire Sermon all the sensibilities— ear nose tongue and body even the mind are on fire. It may not be a case of body hating morbidity, yet the body and all its senses are viewed as a primary source of many of man s serious temptations

In another basic analogy we are told that to exist at all is to exist under *Māra s* (the Evil) control But there *is* a way which is beyond and hence free from *Māra s* power The interesting point here is that the Buddha (*Samyutta Nikāya* IV 2, 9) agrees that all sense life is within the power of Evil This indicates more fully the quality of human nature's weakness It is not that the physical life is a great source of spiritual danger to man, but the life of emotion and the rational faculties as well are a danger of a subtler sort Here we come across a distrust of emotions to a degree for surpassing anything conceivable in the Kantian perspective According to the Buddhist psychology emotions are unwholesome states that interfere with the development of a spiritual life Emotions are described as states of agitation or imbalance

Hence it is not enough to have control over one s body As individualized body-mind formation as a personalized centre of sensation and awareness, man has in his very constitution destructive attachments and an innate tendency to immoral attitudes and actions

A passage in the *Majjhima Nikāya* (Sutta 64) sums up the negative side of the human constitution in some such terms as these There is an innate tendency in human nature in particular and perhaps in sentient nature in general as individualized in separate beings, to cling to sense pleasures and express itself in malevolence Man as an individualized body mind being is temporary and impermanent by nature yet passionately tied to the world revealed to him by his senses and mind— even though that world is as impermanent as he Every sense every mental activity every physical

activity attaches man to his life and environment This attachment may be given a general name, that of *tanha* or lust for existence This is the deep root from which spring *specific* desires and appetites and to whose nourishment the objects of sense and thought contribute It is this lust for existence which produces the illusion of the permanency of the self as well as expressing itself in greed for the pleasant and hatred for unpleasant experiences and sensations of this present life Thus is man a blind mass of ignorant craving incapable of purity of mind or heart in his ordinary state, and unable to pursue purely or reason truly Indeed his perverted reason makes the case even worse for him, for it persuades him that the irrational is rational and the evil is good

There are important differences between this and some strains of pessimism about human nature found in the West There is here none of the sharp dualism between the physical and the spiritual that occurs in some varieties of Greek and Christian thought The body is not conceived to be an impure prison of the pure spirit, both are the products of a causally conditioned flux of impersonal events Hence there has never been a disposition in Buddhism toward mind warping or body destroying austerities The *Visuddh magga* gives a full exposition of the *dhutangas* or the ascetic practices for purification But these are optional practices, and it should be noted in this context that the Buddha did not prescribe *dhutangas* as compulsory practices to be observed by one and all

Buddhist moral discourse would reject such adjectives as depraved when applied to human nature as such The human individual, by virtue of being a human individual, is subject to many inherent imperfections and evil tendencies Yet he is not radically, incurably evil, he is ignorant rather than evil It is worth noticing the importance of the notion of ignorance in Buddhist moral thought Ignorance is the foulest stain of all" Belief in self and all the wrong thinking wrong action and wrong speech arise from ignorance, it is the primal condition behind all manifestations of life It is also the creator of space and time and consciousness and all the phenomena that have their existence in the space time complex throughout all the realms of becoming Ignorance is the essential firmity or limitation of the intellect It is the first link in the claim of *pratityasamutpāda*

The matter then stands as follows There are roots of goodness in man as well as roots of evil which may be awakened to life and strength by proper methods In view of the extremely flexible and changing nature of the self it can be radically worsened as well as bettered It is neither a fixed amount of goodness nor of an invariably good quality But in any case man has it within his power to alter his own nature he is not fated to pursue evil even though one man s birth and environmental conditions make it harder for him to pursue goodness There is an innate capacity in him rooted primarily in a kind of primordial purity of mind that can be developed to an almost unbelievable degree Since the world is not wicked but is deluded by ignorance anybody may aspire to the supreme state of perfection if he makes the exertion

Delusion is the key element Dissipate man s ignorance and the basis for moral impurities will be destroyed To truly know, in the Buddhist sense is automatically

productive of moral purity Man needs an enlightenment of the mind rather than a change of heart The Buddhism would protest against the over moralized sometimes vindictive conceptions of human moral depravity and the remedies for them Human nature in all its weakness is to be gently illumined, not rigidly and violently coerced

IV

What is the *nature* of that perfection which the Buddhist ethics seeks through self-development ? The self s capability of Buddhahood presupposes an integrated spiritual character, while Buddhism considers the self as a momentary unreality The tension arising from the dichotomous manner of considering the self should tell upon the actual practice of Buddhist ethics

Buddhism proposes a two level approach to perfection At the lower level is *Śīla* or morality It refers to those external standards of behaviour that represent minimal Buddhist morality The core of *śīla* is the five Precepts which approximate the Judeo Christian Ten Commandments and the Five Pillars of Islam in content and religio social function The *śīlas* serve as a basic moral code for the individual and his society and are primarily concerned with the prohibition of anti social actions If positively adopted as principles by an individual they make him a sober and responsible member of family and community groups

It should be observed here that in Buddhism moral and ethical connote only the conest and most primary level of self development Explicit ethical analysis in Buddhism is confined exclusively to matters of external behaviour and standards The higher levels of attainment are spoken of in non ethical or only implicitly ethical terms of psychic development with religio mystical overtones The Buddhist often talks of rising above the merely ethical

Above *śīla* stands *samādhi* or the power of mental concentration And above *samādhi* stands *prajñā* or insight and wisdom as the crown of the perfected life The Perfect One is called the Enlightened One a Buddha possessing *bodhi* rather than the Holy one The point is that concentration of mind and insight may not be opposed to or exclusive of ethical goodness, they are somewhat other It may be argued that ethical behaviour is not forsaken at the higher levels of *samadhi* and *prajñā* and that final perfection may in a sense be considered to be the inward ethical perfection of the saint Yet the connotation of the notion of *śīla* on the one hand and that of *samādhi* and *prājñā* on the other does reinforce the point of otherness between the two sets of concepts unless of course one considers them ethical in the wider and Buddhist sense of full self development This distinction is borne out by the structure and practice of the Buddhist discipline of life The higher levels of *samādhi* and *prajñā* are difficult if not impossible of attainment by laymen It is only the monk as the rule who can expect to achieve these higher levels of the ascent to perfection The rules of the Order are specifically designed to that end

Let us consider the Buddhist approach to perfection on its higher levels and see if analogies with Western and Christian approaches could be drawn It is possible to

say that the highly developed 'good' man in the Buddhist context becomes an inner directed person He may be called an 'autonomous man who makes his decision not on the basis of inflexible principles or dogmatic rules, but from within his own free and intelligent perception of each situation that he confronts We may think of Buddhist sainthood as similar to the higher Christian life The fulfilling of the whole externalized apparatus of outward rules is turned into the inward desire to love God and man the natural growth of goodness in the outward life is found to stem from the inward goodness of one s being Functionally speaking Buddhist sainthood is like all other sainthood in its vision of the perfect life as a life of *spontaneous goodness* It is one in which the good or right way of living is as natural as breathing itself, an integral part of the saint s being The sharply moralistic struggle between good and bad motives uncertainty about the ethical desirability of alternative courses of action the personal inability to do the good that one recognizes as being good— all this is a matter of the past and lower levels of development Without deliberate thought or consciously controlled will, the perfect man performs the good as a natural function of his purified self,

The very existence of this higher level produces a tension with respect to the lower level of ordinary living To one on this latter level the saint may seem to be indifferent to the ordinary conventions or to be strangely uninterested in those ethical questions that concern the average man and his fellows most directly This is a normal religious tension But the Buddhist version of the perfect life complicates the situation further by its persistent note on the saint s complete transcendence of the moral order, or his transmuting those moral qualities which have previously characterized his life into something quite different One practises loving kindness (*maitri*) then compassion (*karuna*) then rejoices in the joy of others (*mudita*), and finally as the highest expression of all these qualities achieves equanimity (*upeksā*) or emotional and intellectual neutrality Or in another context there are morally good deeds and morally bad ones and these have fitting consequences in terms of character and destiny But the perfect deed that brings one to liberation or full perfection, has no such results either good or bad the detached thought word, or deed are inconsequential Hence the highest life seems to be a complete escape from or transcendence of, the ethical sphere Merely moral practices will never bring a man to sainthood or Nirvāṇa

The type of consciousness which is achieved at higher levels of self development namely a *non individualized* consciousness is another complicating factor The mark of full development or sainthood is the ability to universalize or generalise or even depersonalize such attitudes as compassion and loving kindness, both in quantity and quality These blessed dispositions are to be experienced with no distinction at all, either intellectual or emotional between one s own self and any other elf The individual self of the saint save as it is embodied in a separate body knows no difference in feeling between own self and other self Do we not have then a complete transcendence of the ethical at least in the usual sense in which a distinction between persons and mundane situations seems essential ? Or is there here a kind of super morality that only appears to transcend the ordinary ethic of right and wrong by raising these terms to an absolute content and actually reflecting a transforming power upon the lower levels ?

The Buddhist notion of the self is also an area of tension. The experiential realisation of momentary and atomistic nature of the self is held to be the crown of man's highest attainment. Yet, an implicit emphasis upon the active, unitary enduring characteristics of the self is no less noticeable, even though it may usually be present only by implication. One is told to rely upon oneself for one's own salvation, however much this "self" be explained in the conventional sense. One learns to control oneself, one perfects one's innate or at least potential powers of mind. One is less and less under the control of sense-impressions, indeed as the Buddha claimed in Mara-plough... accounts. And finally even Nirvāṇa, that apparent end of all self, is so extolled "deathless".

How do these two aspects of the self relate to the two levels of spiritual life— the ethical striving for a better rebirth and the supreme final striving for Nirvana? It might seem that the unitary dynamic aspect of self is that emphasised in the life of the ordinary active man busily engaged in the tasks of self-improvement and social betterment, while the non-self emphasis is to be found in the higher life of the monk who aspires to become a saint. To an extent this is true. The ordinary man seldom questions the reality or permanence of his own self; he considers that he is a dynamic, integral person. But it is only after prolonged meditation that he can apprehend the truth of no self and become prepared to give up his attachment to self and its values.

Is there not a paradox here? For it is precisely in this 'higher' life of the realization of the truth of no self and its detachment that the truly dynamic and unitive quality of the self appears. For here only does the self achieve liberation from the tormenting sense-world and become master in its own house, i.e. become integrated on super temporal super-sensible basis. Here also it is able independently and freely to chart own course,— save alone the remaining bond of the final physical embodiment. Only by the full realisation of the truth of its own non existence does the self— or should we say the non-existent self ? — become completely itself, i.e. that, or that which is fully self-controlled and not in any sense other-controlled.

This is the basic tension within Buddhist ethics, the tension between the 'positive' and negative views of selfhood.

V

We shall now place the twin dimensions of the Buddhist conception of the self in the context of Karma and rebirth. This context intensifies the two aspects of self hood in their intrinsic quality and in their opposition to each other. The assumption of a series of lives does not change the quality of the self as a series of individualized moments always in flux, without permanent reality or character. This series is simply extended to infinitude in both directions from the present moment. What we call lives or existences become only "moments", as it were, in such an infinite perspective. By making the self life continuing through a multitude of lives of cumulative development, the whole concept of development gains vast depth and power. This wider context of

the self life becomes of great ethical importance, precisely because it does extend the temporal perspective to such immense proportions The notions of Karma and rebirth introduce factors of a religious nature and of ultimate destiny into the context of self development

The Karma rebirth doctrine is one of the best known But a brief statement may be helpful Existence or being at any level it says is a beginningless series of momentary status The absolute beginnings of will to be, which expresses itself in craving or desire (tantra) remains a mystery so far as Buddhism is concerned It must be remembered that Buddhism in the Hinayana tradition consistently rejects speculations with regard to absolute beginnings as being totally inconclusive and religiously unprofitable Hence let us say as follows the present observable process of momentary status of being both on the physical and the mental planes is all that can be known empirically But by logical projection from the present, *every* present state must have had a previous state from which it sprang And by the traditional records of the saints and Buddhas memories of their own past states of existence we know that the process has been going on for many ages perhaps from infinity itself But of any absolutely primordial beginning either of the chain of successive world orders or individual beings we can turn nothing

For practical purposes Buddhism views the universe as eternal process in which worlds and individuals in them rise and pass away in endless succession and in infinite numbers Every successive universe and every successive moment of reality in every universe delivers its full cargo of fact and meaning over to the rent moment, life or epoch Hence present reality is the only reality It is the fullness of reality the sum of all that has gone before— though some of the elements remain latent for long ages

In this totality of momentary flux in process there is no discoverable central purpose or goal but only uniformities and tendencies Existence does indeed take on certain uniform patterns causally conditioned and intimately interrelated and it is governed in great part by the Karmic quality of the beings But generally speaking the constitutive elements in flux are more real than the totality of the process itself, and any meaning or value which is found in the cosmic process is only projected into it at various points by its constituent individuals There is no metaphysical backing for moral values nor any great overall purpose by which man should be guided and to which he should conform his ways

The question of *de novo* additions to process along the way is thus left unresolved There appears to be a dilemma here If the new element that a new moment adds comes into existence at that moment, then it is creation on the spot This should be congenial to the Buddhist doctrine of free will But it also would break into the uniformity of causal sequence which Buddhism also espouses If all elements of all present moments have already existed then there is nothing new in any absolute sense or along the way The iron law of causality is upheld but free will seems impossible and novelty a mystery

Within the total flux processes we must distinguish special chains that are themselves continuously fluxing processes yet each an indissolubly joined linkage that

possesses an eternal individuality which is never crossed, confused, or blended with any other chain or process These are sentient beings Their destinies may criss cross, but *they are (something like a tube or channel) hermetically sealed from interference* by any other stream of being However close or frequent the association of the 'same' selves might be, their Karmic individualities and destinies remain forever separate from each other

Here is a curious paradox of extremes then the 'self' is not an entity *per se*, but only a stream of energy or channel of force whose composition changes at every moment Yet on the other hand there is an age long irrevocable individuality that no power, save the power of salvation in Nirvāna, can ever break The series of moments or lives that has produced the present psycho physical event called 'I is more intimately tied together than any other series There is an internal connection of the strongest sort which can come to remember its own past states and that can only be altered by its own inward self caused action In a word I have always been myself through countless ages

What is it that passes on to another life? This is one of the great Buddhist intellectual puzzles that has been voluminously debated for centuries The Buddhist answer as it be relevent to the ethical problem may be stated as under It is *not* a soul or permanent self Just as there is no permanent self which remains the same from moment to moment, or is behind or beyond the content of present consciousness, or exists in addition to the sum of one s present mental states, so also it is between successive *existences* The dying of physical death is not qualitatively different from the perpetual dying which takes place at every moment in every individual There is indeed continuity between states, but not continuing *identity* Just as a flame (the 'same flame?) is passed on from candle to candle or the 'same vibration from tuning fork to tuning fork, so the 'self' which passes from life to life is a persisting impulsion that carries its own propulsive energy with it feeding on changing conditions as it goes

This raises logical and metaphysical problems and seems to be an instance of such excessive addiction to negative terms, *anātā* or no soul in this case, that difficulties are glossed over The personal self may not be real entity in the ultimate sense yet its illusory form persists through countless births and deaths and the whole Buddhist effort is directed toward its salvation from itself In the *Jātaka* tales the quarrelsome generous clever or envious person has been that same way a hundred births before, whether as man or animal Thus mere personality producing energy seems to be a potential or virtual self whatever name is given to it that possesses memory moral character special talents, and personal characteristics all of which are passed on from life to life in at least potential form

It is held that *the personality producing energy is governed by the law of Karma* The law of Karma is that every action (mental vocal or physical) or intention or tangible activity has its absolutely inevitable result in the ensuing moments or lives of the acting individual Karma is part and parcel of the general pattern of causality regnant in the world order it is the intrinsic tendency of each state to pass its essence on to an ensuing one Karma represents a very special kind of causal order

The evil deed brings evil, i e painful or unpleasant results and the good deed brings good, or pleasant results to the doer, in this life or in another future life My present character, social situation, economic status and many psycho physical charac teristics are the result of the moral quality of my past deeds If one asks what are the moral standards by which Karma itself is governed in exacting its penalties and adding its blessings, the reply must be that they are those of basic Buddhist morality Non performance of the five precepts is punished by Karma with appropriate deformities and calamities The Buddhist says that one is punished *by* one s sin rather than *for* it A post cannonical but quite orthodox statement with regard to the working of the law of Karma can be had in *The Questions of King Milinda* It has its classical formulations in *Majjhima Nikāya* Sutta 135 and *Anguttara Nikāya* Sutta 197

VI

Having thus sketched out the Karma rebirth context in which the human self functions we may go on to observe some of the specific ethical emphases and propor tions that seem to result from this context

The word 'merit is one of the most ubiquitous words in Theravad Buddhism Merit may be described as the favourable balance in one s Karmic account produced by past good deeds It is the totality of one s accumulated or stored up goodness, which will manifest itself in good fortune of various kinds both in this life and lives to come Pleasures success health, friendships those surprising items of good fortune and happy rebirths are the direct consequences of meritorious deeds It is the only coinage of any worth in paying one's passage to better existence in the future, and carrying him on toward sainthood

One s merit is essentially one s own i e belonging to that particular stream of Karmic force that has resulted in the present we and no one else s Both responsibility for, and fruitage of merit rest squarely upon each individual in himself and by himself One cannot share the basic result of one s merit or demerit

Every action of every sort is rated in terms of its merit producing power The whole realm of morality or *Śīla* is permeated with merit awareness The standard way of praising the good deed is to call it meritorious and one may calculate the various grades of merit potential as between given types of given deeds The quantification of moral worth creeps not only into more spiritual matter of religious exerci es as the telling of beads recitation of scripture saying prayers, and even into the most inward of all Buddhist discipline— meditation but also into the language of hospitality as in Burma for example

In some portions of the Pali Canon— the later ones of course— there occurs in the notion of merit sharing that qualify the seeming crassness of the doctrine of merit in the direction of greater altruism and spirituality *Peta Vatthu* (*Minor Anthologies*) relate several instances of human beings sharing the merit of their good deeds especially almsgiving with the disembodied spirits Every Buddhist meeting of the formal sort ends with a ceremony of merit sharing (The congregation repeats a wish prayer that

the merit of gifts given and noble deeds done at the meeting should bless all living creatures— and call the earth to witness this sharing Likewise the symbolism of the struck gong is the sending out of waves of goodwill and benevolence to all creatures from the temple or place of worship)

Does one's merit get really lost by the sharing of it ? It is held that the *total* quantity of merit in the Universe is thus increased Buddhaghosa the fifth-century commentator of Sri Lanka, has likened merit sharing to the lighting of a thousand unlighted lamps from an already lighted one The light of the original lamp (merit sharer) is not lessened thereby , the total amount of light in the world is greater It may even be that the merit of the *sharer* is actually increased by each sharing

But there are limits of merit sharing Animals and those in purgatories cannot be helped to a shortening of their suffering by such means Nor can one *essentially* alter the Karmic destiny or nature of another so it completely is one of the products of his own deeds Yet merit sharing is in deep harmony with a fundamental Buddhist hope of achieving higher and higher states of more and more Universal goodwill, at whose maximum level the saint extends absolute goodwill to absolutely all beings

It is sometimes stressed that the best quality of merit can be gained only by truly unselfish ends dedicating the meritorious deed to the attainment of Nirvāna rather than securing better rebirth for oneself But this seems more in a kind of circle comes back in the end to oneself and one s own benefit He may observe that there is no doubt about the effectiveness of those deeds done for the specific purpose of achieving a more fortunate rebirth This is an axiomatic implication of the law of Karma

Buddhism tends always to temper human lust for even the deva worlds let one have merely more fortunate human births It points out that the desire for sensual gratification is impossible of satisfaction In one of *Jātaka* tales we are told that even though one lives *for millions of years as one of the highest gods one can never satisfy* one s desires Desires increase in direct ratio to one s powers Secondly, even such glorious careers end at last One s good Karma or merit exhausted one comes down to human or animal form with a thud There is then the further consideration that Nirvana, which is the only *final cure for existential misery (this includes the so called bliss of the* deva worlds),— cannot be reached by those who are seeking for more fortunate rebirths anywhere in the realm of individualized existence

Is there not a built in contradiction in trying to accommodate Nirvāṇa in the Karma rebirth context ? *The hope of happy rebirths is held up as the proper motiva* tion for keeping the Five Precepts and saying as well that the practice of moralities does not constitute the ultimate goal One might say of course that the earth bound layman of the ordinary sort must be encouraged to even the minimal moral practices by whatever means Rebirth in *spiritually better spheres is not the ultimate goal yet efforts of an* ethical nature to achieve such rebirth contribute in the end to progress toward Nirvāna itself by enlarging one s spiritual capacities and providing better opportunities for more spiritual living Nirvāna is so remote for the generality of men that some nearer and warmer hope must be found to *start* them on the Noble Path

Mrs Rhys Davids has interpreted 'merit' as *moral worthiness* In this context to gain merit means to become increasingly more worthy, to gain more and more spiritual capacity which will enable one to achieve sainthood in the end This is implicit in the notion of merit The benevolent attitude of the saint in which loving kindness and compassion are shared universally and undiscriminately with all beings is the long run goal of even the smallest generous or loving deed Buddhism has always maintained that one is incapable of helping another until oneself has been helped i e has gained abundant good character through abundant merit And the better a person becomes, i e the more saintly, the more he *can* share his goodness with others

भारतीय संस्कृति : जैन अवदान

डा० नेमीचन्द जन

सभ्यता का उदयास्त सम्भव है, किन्तु संस्कृति—वह तो एक अटूट धारा है अखण्ड प्रवाह, उसका विकास सम्भव है उदयास्त असम्भव। भारतीय संस्कृति की स्थिति भी यही है। वह एक अतल महार्णव है, जिसने नाना संस्कृति धाराएँ—यहाँ से, वहाँ से—किस्त दर किस्त आयी है और पूरी तरह घुलमिल गयी है। वस्तुतः वह एक ऐसा घोल है जिसकी अस्मिता अब सम्पूर्णतः स्थापित हो गयी है।

बहुत पहले भारत मे दो संस्कृति सरिताएँ समानान्तर प्रवाहित थी दौड रही थी, दौडती रही पूरी रवानी पर काफी लम्बे समय तक। दोनो तब थी दोनो आज हैं और निरापद, अक्षुण्ण हैं। ये थी/हैं—वैदिक श्रमण (इनके अलावा और भी हैं किन्तु लेख के लिए उनका उल्लेख प्रयोजनीय नही है)। वैदिक संस्कृति की अपनी विशेषताएँ थी (सम्भव है वह आरम्भ मे लोकोन्मुख रही हो और कालान्तर मे विशिष्टजनोन्मुख हो गयी हो किन्तु यह एक ऐतिहासिक तथ्य है कि श्रमण संस्कृति का आविर्भाव सर्वहारागत चेतना मे से हुआ और वह फैली)। इस संस्कृति को जातपात, छुआछूत, भाषा भूगोल का कोई आग्रह नही था। इसने सदैव प्रतिपाद्य पर ध्यान दिया माध्यम पर इसका कभी ध्यान नही गया। ध्यान रहा मात्र यह कि माध्यम कोई हो उसमे से जीवन का सम्यक्त्व प्रकट होना चाहिये, इस तरह इस संस्कृति ने सम्प्रेषण की अपेक्षा सम्प्रेषित को अधिक महत्व दिया, उसने माना कि जो भी कहा जाए, वह उन तक अवश्य पहुँचे, जिनके लिए वस्तुतः वह नियोजित है।

यही कारण है कि श्रमण संस्कृति की एक प्रमुख धारा जनधर्म/दर्शन ने लोकजीवन का आश्रय लिया लोकभाषा और लोक कल्याण को सामने रखा और उन लोगों के लिए उसने धर्म/दर्शन की राहे खोलनी शुरू की, जो दलित पतित दमित उपेक्षित थे। ऐसे लोगो का धर्म के द्वारा प्राय शोषण हो जाता था कहें किया जाता था, इसीलिए जब संस्कृत का एकछत्र साम्राज्य था और लोकभाषाएँ निपट उपेक्षित थी, तब श्रमणसंस्कृति के मनीषियो ने लोकभाषाओ का विचाराभिव्यक्ति का माध्यम बनाया। अर्द्ध मागधी प्राकृत पालि, अपभ्रंश अवहट्ट, हिन्दी इत्यादि जो भी भाषाएँ उसके सामने आयी उसने उनका पूरे बल से उपयोग किया और लोक जीवन को एक नवोत्थान दिया। ऐसा नही है कि जैनाचार्य संस्कृत से अपरिचित थे उसमे भी उन्होने लिखा किन्तु आम आदमी के लिए उन्होने अपनी समकालीन आंचलिक भाषा का ही उपयोग किया। असल मे जैन धर्म/दर्शन ने किसी एक भाषा को कभी अपना प्रिय पात्र नही बनाया अपितु जो भाषा उसे मिलती गयी वह उसमे ही अपनी बात कहता चला गया।

जैन धर्म का सबसे प्रमुख योगदान है—चिन्तन मे औदार्य। जैन मनीषियो ने अपने समकालीनो को बगैर किसी वैचारिक टकराव के समझने का सफल प्रयत्न किया। दुराग्रह को तो उन्होने जैसे अपने शब्दकोश से ही हटा दिया। अनेकान्त और स्याद्वाद जैसे सृजनधर्मी शब्दो को समझने का प्रयत्न जब

करते हैं तब यह तथ्य बिलकुल स्पष्ट हो जाता है। श्रमणसंस्कृति ने एक तो जनभाषा को जन से संवाद बनाने के लिए अपनाया दूसरे उसने सम्भावनाओं को एक पल के लिए भी नहीं नकारा। असल में, अनेकान्त सम्भावनाओं का शास्त्र है। उसका प्रतिपाद्य है कि कोई भी वस्तु कभी एकमुखी/एकायामी नहीं है, वह बहुमुखी और नाना आयामी है, किन्तु जो भाषाएँ/शब्द हमारी जेब में हैं उनकी स्पष्ट हदें हैं, वे एक समय में कभी वस्तु की सम्पूर्णता का कथन नहीं कर सकते। उनकी अपनी विवशताएँ हैं। वे एक समय में किसी वस्तु का एक आयाम ही खोल सकते हैं, स्वभावतः, शेष आयाम बच रहते हैं। इस तरह जो आयाम कथन से छूट जाते हैं, उनके अस्तित्व को हम नकार नहीं सकते। स्याद्वाद में 'स्यात्' का प्रयोग इसी उद्देश्य से हुआ है। लोग 'स्यात्' का प्रायः गलत अर्थ कर जाते हैं। वे इसे फारसी विशेषण का पर्याय मान लेते हैं, किन्तु यह भ्रम है चीजों का बिना समझे ग्रहण किया जाना है। यहाँ 'स्यात्' का अर्थ है, जो कुछ कहा गया है वह एक दृष्टि से/एक परिस्थिति में कहा गया है अभी बहुत कुछ कहने से छूट गया है। जो/जितना हम अनुभव करते हैं, वह उतना/सब हम भाषा के द्वारा कह नहीं पाते, इसलिए 'स्यात्' निपात का उपयोग करते हैं। वस्तुतः हम मात्र सम्बन्धों का कथन कर पाते हैं निरपेक्ष कथन कभी सम्भव ही नहीं है। हजार सर मारने पर भी सारी सम्भावनाएँ एकबारगी चुकायी नहीं जा सकतीं हरबार हाशिये में कुछ-न-कुछ बच ही रहता है। इस तरह जैनदर्शन ने वस्तु को समझने के लिए एक चिन्तन पद्धति आविष्कृत की और कहा कि वस्तु को उसके समस्त आयामों में खोजो/जानो, समझो/टटोलो, किसी एक छोर को अन्तिम मान लेने में टकराहट है, क्योंकि भाषा के माध्यम से कभी कोई अन्तिम कथन नहीं हो सकता, अनुभव के स्तर पर ही वह हो सकता है, किन्तु अनुभव का शत प्रतिशत कथन भाषा युगपत् कर नहीं सकती। इस समस्या का समाधान जैनदर्शन/न्याय ने अनेकान्त, स्याद्वाद के द्वारा किया। अनेकान्त मानता है कि वस्तु बहुआयामी है और स्याद्वाद बताता है कि उसका एक ही समय में सम्पूर्ण कथन संभव नहीं है।

महत्त्वपूर्ण यह है कि जैन न्याय ने अपनी इस सहिष्णुतापूर्ण/युक्तियुक्त चिन्तन प्रक्रिया का प्रतिपादन तब किया, जब लोग अपने मत को प्रायः अन्तिम कह रहे थे। उनका कथन था कि जो भी कहा जा रहा है उसके पूर्वापर कोई संभावना शेष नहीं है। जैनदर्शन ने स्पष्ट जाना और कहा कि उत्पादव्ययध्रौव्ययुक्त सत्—उत्पाद, व्यय तथापि ध्रौव्य से युक्त जो है वही सत् है, यानी रूप/पर्याय की दृष्टि से तो कोई चीज बनती मिटती है, किन्तु द्रव्य दृष्टि से उसका ध्रौव्य कभी खतरे में नहीं पड़ता। सोने से नाना आभरण बार-बार बनते हैं, किन्तु सोना जहाँ का तहाँ बना रहा है। वर्ण से नाना शब्द/वाक्य बनते हैं, किन्तु वर्ण ज्यों-का-त्यों बना रहता है/बना रह सकता है। रूप/आकार जनमते/मरते हैं, रूपवान यथापूर्व बना रहता है। इस तथ्य को हृदयंगम करते ही कई समस्याओं का स्वतः समाधान हो जाता है। स्याद्वाद के सात अंग हैं, जिनके द्वारा वस्तु का कथन होता है, उसके व्यक्तित्व की व्याख्या होती है/की जा सकती है। यह वस्तुस्वरूप को उसकी गहराइयों में पकड़ने की पद्धति है, इसमें संदेहात्मकता के लिए कोई गुंजाइश नहीं है।

ऐसे उत्तप्त क्षणों में जब शब्द बहुत विस्फोटक हो गया था और उसका एक क्रूर/हिंसक औजार की तरह इस्तेमाल किया जाने लगा था, जैनधर्म ने इस स्वस्थ/निर्भीक, उदार/सम्यक् चिन्तन-पद्धति पर बल दिया और फलतः एक वैचारिक जनतन्त्र की स्थापना को प्रतिष्ठित किया। विचार-जगत् में एक तर्कसंगत सहिष्णुता को स्थापित करने का श्रेय जैनधर्म को है। अनाग्रह के साथ किसी तथ्य को सुनना और बिना किसी पक्षपात के उसे तर्क की कसौटी पर भाषा की विवशताओं और सीमाओं को जानते हुए-पहिचानते/समझते का प्रयत्न करना जैनधर्म की तत्कालीन समकालीन भी—बहुत बड़ी विशेषता है। एक तो उसने सुगम-सुबोध जनभाषा को

न्याय/दशन का माध्यम माना/बनाया, दूसरे उसने किसी गर्भित सभावना से इनकार नही किया, उसने माना कि सामने जो है वह भी किसी एक अपेक्षा/दृष्टि से सही हो सकता है, अत उसे भी समझा जाना चाहिए। जनधम/दशन के इस अवदान का सही मूल्याकन यह होगा कि ऐसे समय म जब कि व्यक्ति का सम्मान/अस्तित्व लगभग समाप्तप्राय था, जैनधम ने उस सम्मान की वापसी की और व्यक्ति की स्वत त्रताओ को आश्वस्त किया। आत्मस्वात त्र्य या वस्तुस्वात त्र्य बोध जैनदशन की भारतीय सस्कृति को सबसे बडी देन है।

यो जब हम अतीत म सुदूर तक आँख पसारत हैं तब देखते हैं कि जैन मनीषियो ने मात्र एक ही क्षेत्र मे नही वरन् अनेक क्षेत्रो मे महत्त्वपूण काय किया और अपनी प्रखर मनीषा के माध्यम से नवकीर्तिमान स्थापित किये। भारतीय भाषाओ, कला और शिल्प, न्याय और दशन, पुरातत्त्व और इतिहास, चि तन और बहस, नीति और सदाचार, विश्वब धुत्व और विश्वशा ति, लिपि और लेखन-कला, चिकित्सा और आयुर्वेद, ज्योतिष और सामुद्रिक, त त्र और म त्र, गणित और विज्ञान, भूगोल, व्यापार और उद्योग पत्र-पत्रिकाओ, राजनीति, व्यक्ति-उत्थान, राष्ट्रीयता आदि अनेक क्षेत्रो म जैनधम ने अपनी अपूव भूमिका का निर्वाह किया है।

इन सब पर सक्षेप म विचार करने से पूव हम यह बहुत स्पष्ट कर देना चाहते हैं कि जनाचार्यों ने जिस भी क्षेत्र मे जो भी किया है, उसके स दभ मे उसने कभी किसी हिंसा दुराचरण, क्रूरता इत्यादि का प्रयोग नही किया है, सवत्र उसका दष्टिकोण अहिंसक/रचनात्मक रहा है। वस्तुत जनाचार्यों की भावना सदव बहुत पवित्र रही और इसीलिए त त्र जसे क्षेत्र म भी उ होने सयम, शील, और अहिंसा का पूणत पालन किया। जो लोग त त्र की सरचना को जानते हैं वे साफ ही कहेंगे कि त त्र जगत मे सुरा सु दरी से बच कर चलना कदापि सम्भव नहीं है। वह मुक्ति का एक साधन माना गया है किन्तु सारा भेद जीवन-शैली का है, इसीलिए जैन मनीषियो ने त त्र का कम-से कम तथा य त्र म त्र का अधिक उपयोग किया है। यही स्थिति आयुर्वेद-जगत की है। कहा जाता है कि भरत की प्राथना पर भगवान् आदिनाथ ने तन को स्वस्थ/सक्षम बनाये रखने के उपायो का वणन किया था। आयुर्वेदवेत्ता जैनाचार्यों ने वनस्पति जगत् पर निभर रहकर इसका विकास किया है। इस क्षेत्र मे भी अहिंसा और अध्यात्म को सर्वोपरि रखा गया और प्राणिमात्र के कल्याण के लिए जो भी सभव हुआ किया गया।

भारतीय साहित्य को समृद्ध करने मे जनाचार्यों का अपूव योगदान रहा है। सस्कृत, प्राकृत, अद्ध मागधी अपभ्र श तथा आधुनिक भारतीय आय/आर्येत्तर भाषाओ की समृद्धि म उसकी उल्लेखनीय भूमिका रही है। राजस्थानी, गुजराती, मराठी, हि दी इत्यादि भारतीय भाषाओ मे आज जो भी उपलब्ध है, उसका एक नगण्य प्रतिशत ही अभी प्रकाश मे लाया जा सका है शेष शास्त्र भाण्डारो की ठण्डी फश पर अ धकार मे सोया पडा है। कितनी हस्तलिखित प्रतियाँ/पाण्डुलिपियाँ आज पाठालोचन, सपादन, प्रकाशन की प्रतीक्षा कर रही हैं इसका ठीक ठीक अनुमान भी हम नही कर सकते। निर्विवाद है कि हि दी की सपूण विकास-कथा प्राकृत/अपभ्र श से जुडी हुई है। जनाचार्यों ने जो भी रचनाएँ की हैं, उनके अध्ययन से ही हि दी भाषा के विलुप्त विकास सूत्रो को ढूँढा जा सकता है।

इस दष्टि से जसे जसे/जितना जितना काम होता जा रहा है, वसे वसे/उतनी उतनी नयी सामग्री सामने आती जा रही है। रिटठणमिचरिउ (स्वयम्भू ७९०ई०) से लेकर प० सदासुखलाल कासलीवाल की विविध भाषा टीकाओ (१८४९-१८६४ ई०) तक विपुल साहित्य हमारे सामने है। प्राकृत साहित्य का तो कोई ओर छोर नही है, वह अकूत है। अपभ्र श साहित्य की भी यही स्थिति है। आज भी प्राय समस्त साहित्य विधाओ मे जनसाधु लिखते हैं। लेख के कलेवर को देखते यहाँ कोई विस्तृत सर्वेक्षण देना सभव

नही है किन्तु यह निर्विवाद है कि जैनाचार्यों ने भारतीय साहित्य को समृद्ध किया है और इतना दिया है कि जिसका कोई हिसाब नही है। अभी इस सब/सारे का वस्तुनिष्ठ मूल्याकन शेष है।

आर्येतर भाषाओ म द्रविडी भाषाएं आती हैं। कर्नाटक म कन्नड, तमिलनाडु म तमिल, आ ध्र म तेलुगू और केरल म मलयालम भाषाए प्रयुक्त हैं। इनम से कन्नड और तमिल म जो साहित्य उपलब्ध है उसका एक बडा प्रतिशत जैनाचार्यों की देन है। अत्युक्ति नही होगी यदि हम कहें कि तमिल/कन्नड भाषा/साहित्य का अध्ययन हम यदि करना चाहे तो यह सभव ही नही है कि जनाचार्यों की अनदेखी करें। उनकी कलम का गहन अध्ययन अपरिहाय है।

यदि हम भारतीय आयभाषाओ के क्रमिक विकास का अध्ययन करना चाहे तो भी वह जैन साहित्य के अध्ययन के बिना सभव नही है। अभी तो प्राचीन और मध्यकालीन भाषाओ के विकास का व्युत्पत्तिपरक अध्ययन भलीभाँति नही हुआ है, किन्तु इस ओर विद्वानो का ध्यान गभीरतापूर्वक जाता है तो यह असदिग्ध है कि तद्युगीन जैन साहित्य का गहन अध्ययन अनुसधान किये बिना वसा करना लगभग असभव ही होगा। लेखक का विश्वास है कि आज भी जैन साहित्य के गहन अनुशीलन के माध्यम से भारतीय आय भाषाओ के ढाचे का वज्ञानिक मूल्याकन सभव है। सर्वोत्तम उवर स्थिति यह है कि जनाचाय सारे देश म पैदल विचरण करते रहे हैं। उन्होने व्यापक देशाटन द्वारा यहा के लोकजीवन को निकट से देखा है/था। इसलिए उनकी कृतिया न कवल भाषिक दष्टि से अपितु सास्कृतिक/सामाजिक दष्टि से भी बहुमूल्य राष्टीय दस्तावेज हैं। हिन्दी के व्युत्पत्तिमूलक अध्ययन की भी अनेक गुत्थियां प्राकृत/अपभ्रंश अध्ययन के माध्यम से सुलझायी जा सकती है, क्योंकि बोलचाल का जो रूप जनाचार्यों की रचनाओ म सहज ही सुलभ है वह अन्यत्र दुलभ है। जनाचार्यों की फिर वे चाहे किसी भी युग के रहे हो सबसे बडी विशेषता यह है कि वे बिना किसी दुराव/पक्षपात/सकोच के समकालीन भाषा और साहित्य विधाओ का उपयोग करते रहे, इसलिए उनकी सारी कृतियाँ उतने ही महत्व की आज हैं, जितना कोई रेकार्डेड मटीरियल हो सकता है। कुल म हम कहगे कि ५०० ई० पू० से १५०० ई० तक के भाषा/ साहित्य विकास का अध्ययन इसी पीठिका पर होना चाहिये। यह रूढ दष्टि होगी कि कोई अध्येता इसलिए इस बहुमूल्य सामग्री को छोड दे कि इसका सबन्ध किसी धम से है। अध्ययन अनुसधान के क्षेत्र म धम, सप्रदाय, राजनीति इत्यादि द्वितीयक महत्व के होते हैं।

लिपि और लेखन कला की दष्टि से भी जन साहित्य महत्वपूण है। कहा जाता है कि प्रथम तीथकर भगवान ऋषभनाथ के १०० पुत्र और २ पुत्रिया थी। इनम भरत प्रथम चक्रवर्ती हुए वे ज्येष्ठ थे। उनके नाम पर ही 'भारत का नाम भारत हुआ। बाहुबली छोटे थे उन्होने युद्धशास्त्र को नया मोड दिया जिसका अभी समीचीन मूल्याकन नही हुआ है। वस्तुत उन्होने मानव-विकास के आदिकाल मे ही युद्धरहित समाज रचना को प्रवर्तित किया और प्रतिपादित किया कि युद्ध प्राय व्यक्तिगत होते हैं अत उन्हे व्यक्ति तक ही सीमित रखा जाए, व्यापक नरसहार का कारण न बनने दिया जाए। भरत बाहुबली युद्ध की कथा वस्तुत एक ऐसे रचनाधर्मी समाज रचना की कथा है जो मनुष्य की मनीषा को गौरवान्वित करती है और युद्ध को एक नया आयाम देती है। ब्राह्मी और सुन्दरी भगवान आदिनाथ की पुत्रिया थी। भगवान ने ब्राह्मी को अक्षर और सुन्दरी को अक दिये। इस तरह कमभूमि के आरम्भ म ही मनुजता ने आँख खोलत न खोलत लिपि और अकशास्त्र प्राप्त किये। वसे सारा जन साहित्य सदियो तक श्रुत रहा, किन्तु ऐसा लम्बे समय तक सभव नही था। मनुष्य की स्मृति क्षीण होने लगी थी। आचाय लगातार चिन्तित थे अत लेखन कला का जन्म हुआ। लेखन कला को लेकर जो सामग्री उपलब्ध है उससे पता चलता है कि जैनाचार्यों ने ताडपत्रो के आकार, उनके लेखन योग्य तयार करने की

विधि, अमिट स्याही बनाने की रीति, ग्रंथो के आकार प्रकार इत्यादि के सब ध म एक सुसमृद्ध शब्दावली का विकास कर लिया था। 'दवात' के लिए लिप्यासन, विद्यासन जैसे शब्दो का प्रयोग काफी साथक लगता है। पुस्तको के प्रकार म गडी कच्छपी मुष्टि सपुटफलक छेदपाटी आदि थे । मुष्टि (मुटठी मे आने योग्य) पाकेटबुक जैसा ही कोई आकार रहा होगा। जिस तरह आज मुद्रण के सदभ म प्रूफ-सशोधन का एक शास्त्र विकसित हो गया है, उसी प्रकार मध्यकाल तक हस्तलिखित शास्त्रो/ग्रंथो के वाचन/सशोधन का भी एक सपूण/समथ शास्त्र विकसित हो गया था। लहिये (लिपिक/पाण्डुलिपिकार) को वणसाम्य की दृष्टि से इस शास्त्र का अध्ययन करना होता था। अच्छे प्रशिक्षित लहिये कठिनाई स ही मिलते थे। लहिये को न केवल लिपिज्ञान होता था वरन वह चित्रकला भी जानता था। ग्रथि छिद्र के चारो ओर जो स्थान छोडा जाता था, उसे कला की दृष्टि से प्राय नयनाभिराम बना लिया जाता था। लेखन-कला और सौंदयशास्त्र गलबहियां म चल रहे थे। लेखन को प्रामाणिक निर्दोष और सपूण बनाने का प्रयत्न जैनाचार्यों ने किया था।

ज्योतिष और त त्र म त्र के क्षेत्र भी जनाचार्यो की दृष्टि से नही छूटे । जन त त्र आद्यन्त अहिसक और सदाचारमूलक हैं। वहाँ मासाहार, सुरापान सुन्दरीसेवन इत्यादि के लिए कोई स्थान नही है। त त्र का जा सामान्य ढाचा है, वह इसीलिए जैनाचार्यों को रास नही आया कि वह लोकजीवन के सामान्य शील और सदाचार का उल्लघन करता है। तन्त्र का माग, वस्तुत सभोग से समाधि का माग है और जन तन्त्र सयम/ सम्यकचारित्र के बिना एक पग भी आगे नही बढ़ सकता, यही कारण है कि जैन तन्त्र यन्त्र तक ही सीमित रह गया। जन भाण्डारो म कई यन्त्र मिलते हैं जिनम ओम, अक, चक्र, त्रिकोण, चतुष्कोण स्वस्तिक इत्यादि की आकृतियां हैं। बीजाक्षरो का भी उपयोग हुआ है, किन्तु यह सब सयत है और जैनाचार के मूलभूत सिद्धान्ता के अनुरूप है।

जनाचाय तन्त्रविद्या के सब ध म जानते गहन थे, किन्तु इस सबकी जनाचार के साथ कोई स्पष्ट सगति नही थी, इसीलिए इस विद्या का समीचीन विकास नही हुआ । असल म जैन त त्र का मूलाधार सात्विकता है। मल्लिषेण (११वी सदी) के 'भरवपद्मावतीकल्प' तथा विद्यानुशासन' इस दृष्टि से महत्वपूण हैं। इस सदभ म वज्रस्वामी, पादलिप्तिसूरि आदि के नाम भी उल्लेख्य हैं।

जहा तक मन्त्रशास्त्र का प्रश्न है, जैनाचार्यों ने इस क्षेत्र म अच्छा काय किया है । महामन्त्र णमोकार को लेकर जो भी लिखा गया है, उससे इस तथ्य का पता चलता है कि जनाचार्यो को बीजाक्षर-विज्ञान ध्वनिशास्त्र, वण विज्ञान आकृति विज्ञान इत्यादि का गहन ज्ञान था। णमोकार की रहस्यभूमियो को स्पष्ट करते हुए जनाचार्यों ने योग/ध्यान से सबधित शास्त्र को भी समृद्ध किया है। आचाय शुभचन्द्र का ज्ञानाणव इस दृष्टि से एक उल्लेखनीय कृति है। जन मन्त्रो की सर्वोपरि विशेषता यह है कि उनका प्रयोजन लौकिक न होकर अलौकिक है। सारे मन्त्र आत्मिक शक्तियोके उदघाटन के लिए हो सयोजित हैं। इन मन्त्रो म किसी यक्ति का कोई महत्व नही है। णमोकार महाम त्र म न कोई जाति है, न पाति, मात्र गुणोपासना है। इस तरह जन म त्रा की सबस बडी विशषता है अन्धविश्वासा को उन्मूलित/पराजित करना और लोक/व्यक्ति-जीवन को आत्मोन्नयन की दिशा म प्रवृत्त करना। जन मन्त्र स्मरण रहे कभी भी अ यत्र नही साधे जाते, उनकी साधना भूमि व्यक्ति स्वय होता है। शरीर को खोजना और उस आत्मोत्थान का समथ आसन बनाना मन्त्रो का प्रमुख प्रयोजन माना गया है।

जनाचार्यों ने केवल शरीर को जाना हो ऐसा नही है, उन्होंने सृष्टि-रचना को समझने का प्रयत्न किया है। उनका प्रतिपादन है कि सृष्टि अनादि-अन त है, इसका कोई रचयिता नही है। इसके निर्माता द्रव्य ६ हैं जीव पुदगल, धम अधम, आकाश काल। उक्त द्रव्य जहा तक गमनशील हैं वहा तक

लोकाकाश और शेष अलोकाकाश है। जीव लोकाग्र तक जा सकता है। जीव और पुदगल का श्लेष ससार बनाता ह। मूलत दोनो जुदा हैं किन्तु एक दीख पडते हैं देह क रूप म। दोनो की सत्ताए स्वतन्त्र हैं। इनम से कोई एक दूसरे म रूपान्तरित नही हो सकता। यदि कोई यह कहता है कि जीव पुदगल और पुदगल जीव हो सकता ह तो वह सृष्टि-रचना क मूलतत्त्वो को नकारता है। द्रव्य अविनाशीक हैं, उनके रूपाकार बदलते हैं, मौलिकता ध्रुव रहती ह। जीव स्वतन्त्र ह। वह किसी विधाता की कृति नही है और न ही वह किसी सृष्टिकर्ता के प्रति उत्तरदायी ही है। वह स्वाधीन है और अपनी तमाम हसियतो म अपने प्रति ही जवाबदेह है। जब तक ससार म वह ह, तब तक स्वय भोक्ता और कर्ता ह मुक्त होने क बाद वह द्रष्टा है वीतराग, अनासक्त। उसे दीख पडता ह सबकुछ युगपत् किन्तु वह देखता नही है।

वस्तु का स्वभाव ही धम है। वस्तु पूणत स्वतन्त्र है। धम गति और अधम स्थिति सूचक शान्त हैं। आकाश वह है जो जीव, पदगल, धम अधम और काल को अवकाश देता ह। काल परिवतनसूचक द्रव्य ह। जीव पुदगल के बध मोक्ष की कथा जन साधना की सपूण कथा है।

सृष्टि रचना पर विचार करते हुए जैनाचार्यों ने भूगोल पर भी अपने विचार व्यक्त किये हैं। जैन भूगोल कितना मान्य/अमान्य है इसकी सपुष्टि ता असभव ह, किन्तु यह निश्चित ह कि जनाचार्यों ने इस पर ज्योतिषिक और गणितीय दष्टियो स भी विचार किया ह। कमसिद्धान्त और ज्योतिषसबधी विषया पर जैनाचार्यो ने गणितीय दष्टि से प्रामाणिक प्रकाश डाला ह। यतिवषभ की अद्वितीय कृति तिलोयपण्णति और वीरसेनाचाय की धवला टीका', नेमिचन्द्राचाय का गोमटसार' और महावीराचाय का 'गणितसार' इस सदभ म उल्लेखनीय हैं। प्रो० लक्ष्मीचन्द्र जन ने जैनगणित पर जो बहुमूल्य शोधकाय किया है उससे सूचना मिलती है कि जनगणित अनन्तताओ पर आधारित था और आज के गणित से दो सौ साल आगे था। कम सिद्धान्त को लेकर जो गणितीय समाधान आचार्यों ने रखे हैं वे इतने वैज्ञानिक और अकाटय हैं कि भारतीय गणित को विश्वव्यापित्व प्रदान करते हैं। जन ज्योतिष के विकास का प्रामाणिक सूत्र हम ५०१ ई० पू० स उपलब्ध होता है।

सृष्टि-रचना को लेकर कालचक्र पर भी विचार किया गया है। यहा कालद्रव्य और कालचक्र एक नही हैं। कालचक्र से आशय विकासक्रम से है। माना है कि कालचक्र के बारह आरे हैं जिनम से छह अवसर्पिणी के हैं और छह उत्सर्पिणी के। अवसर्पिणी के छह भेद हैं—सुषमसुषमा सुषमा सुषमदुष्षमा दुष्षमसुषमा, दुष्षमा अतिदुष्षमा तथा उत्सर्पिणी के छह भेद हैं—दुष्षमदुषमा दुष्षमा, दुष्षमसुषमा सुषमदुष्षमा, सुषमा अतिसुषमा। जिस काल म जीवो की आयु, देह की ऊचाई और विभूति आदि म उत्तरोत्तर वद्धि हो वह उत्सर्पिणी कहलाता है और जिसम उत्तरोत्तर ह्रास होता हो वह अवसर्पिणी कहलाता है। यह कालचक्र अरुक घूमता रहता है। कुलकरो और तीथकरो की परम्पराएँ आती है और अपनी अपनी भूमिकाए निभाती हैं। नाभिराय जो हमारी पहुच म हैं चौदहवें कुलकर थे। आदिनाथ इन्ही के पुत्र थे। भगवान आदिनाथ ने भोगसस्कृति स बाहर आते लोगो को कम का सदेश दिया उन्हें असि कृषि, मसि स लस किया। इस तरह कालचक्र मात्र कोई पौराणिक विवरण नहीं है उसका मनुष्य के सास्कृतिक सामाजिक और जविक विकास स सीधा सम्बध है।

जैनाचार म सम्यग्दशन, सम्यग्ज्ञान और सम्यक्चारित्र के महत्व का प्रतिपादन हुआ है। इस त्रयी को मोक्षमाग कहा गया है। तत्त्वाथसूत्र म सवप्रथम सूत्र है—सम्यग्दशनज्ञानचारित्राणि मोक्षमाग। दशन श्रद्धा, ज्ञान बुद्धि/तक और चारित्र क्रिया/आचरण तत्त्व है। श्रद्धा के बिना ज्ञान और ज्ञान के बिना चारित्र क्रमश अध और पगु हैं। दशन ज्ञान और चारित्र शब्दो क पूव सम्यक विशेषण प्रयुक्त है,

जिसका अर्थ है कि यह सारी प्रक्रिया भेदविज्ञान से जुड़ी हुई है। भेदविज्ञान क्या है? वह विज्ञान जिसके द्वारा आत्मा आत्मा है और शरीर शरीर इसे स्पष्टत जाना/ समझा जाता है, भेदविज्ञान है। भेदविज्ञान जैन तप का मेरुदण्ड है। जो व्रतादि उपवास/एकासन भेदविज्ञान से रीते होते है उनका कोई अर्थ नहीं होता। वे लगभग पाषाण पतित तीर होते हैं।

हम ऊपर कह आये हैं कि जैनधर्म की शरीर रचना (एनाटॉमी) मे अंधविश्वास और रूढियो का कोई स्थान नही है, अत हम यहाँ स्पष्ट कहना चाहेगे कि ऐसा सारा कर्मकाण्ड जो भेदविज्ञान की भूमिका/आधारभूमि पर स्थित नही है जैनधर्म मे अस्वीकृत है। जैनाचार का केन्द्रबिन्दु इस पार्थक्य की चरम सिद्धि है कि आत्मा आत्मा है, देह देह, दोनो श्लिष्ट लगते हैं, तथापि स्वतन्त्र हैं और इन्हे विश्लिष्ट करना ही जैनो का मोक्षमार्ग है।

जैनागम मे धर्म शब्द दो अर्थो मे प्रयुक्त है। धर्मद्रव्य का अर्थ गति है अधर्म का स्थिति। वस्तु के स्वभाव को भी धर्म कहा गया है। क्षमादि आत्मा के स्वभाव हैं अत इन्हे भी धर्म कहा गया है। क्षमादि दस धर्म है (क्षमा, मार्दव, आर्जव, शौच, सयम, तप त्याग, आकिंचन्य, ब्रह्मचर्य)। इन सबके पूर्व उत्तम विशेषण का प्रयोग हुआ है। इसमे यह स्पष्ट हुआ कि जैनाचार मे सम्यक्त्व उत्तमता को सर्वोपरि माना गया है। इसी तरह के पाच व्रत हैं—अहिंसा सत्य, अचौर्य अपरिग्रह, ब्रह्मचर्य। श्रावक जैन गृहस्थ इनका अशत पालन करते हैं और साधु पूर्णत। इसीलिए इन्हे क्रमश अणु और महाव्रत कहा गया है। इस तरह जैनाचार का प्रमुख लक्ष्य व्यक्ति और समाज को एक अहिंसक, शान्तिप्रिय अभीत, प्रीतिपूर्ण, सृजनोन्मुख जीवनशैली प्रदान करना है। उसने सदव चाहा है कि विषमताओ मे भी समता सांस ले, वैचारिक सहिष्णुता स्थापित हो, सब एक दूसरे को समझें और हार्दिकता दें, तथा एक ऐसे विश्व की रचना हो जिसमे न युद्ध हो, न शत्रुता, मात्र विश्वास और प्रेम हो।

जहाँ तक राजनीतिक क्षेत्र का प्रश्न है जैन अवदान बहुत स्पष्ट है। जैन तीर्थकर क्षत्रिय कुल से आये, ऐसे राजघरानो से जिनकी गणतन्त्र मे सघन/सपूर्ण आस्था थी। लिच्छवि गण जिसमे से भगवान महावीर आये, एक ऐसा गणराज्य था जिसमे राजा का महत्त्व कम और प्रजा का अधिक था। दूसरी ओर भगवान् महावीर का स्वय का जीवन इस बात का प्रतीक है कि उन्होने समाज के अतिम आदमी को प्रथम माना और उसे बाहर भीतर से मुक्त करने का प्रयत्न किया। उनके चतुर्विध सघ मे कोई भेदभाव नही था। जातपाँत का तो कभी कोई प्रश्न उठा ही नही। समत्व, स्वाधीनता, और सत्स्टापत्र की सहायता उनकी क्रान्ति के प्रमुख आधार थे। सहअस्तित्व पर उन्होने पूरा बल दिया। 'जियो जीने दो' जैनधर्म का प्रमुख आधारस्तम्भ था। यह सब वस्तुत इतना व्यापक था/है कि जीव जन्तुओ और वनस्पतियो तक को इसने छुआ और अपनी प्रीति-परिधि मे स्वीकार किया। फलत उपयोगी पशु बने रहे और जगल अपनी रचनात्मक भूमिका निभाते रहे।

जैनतन्त्र मे स्वतन्त्रता का महत्त्व सर्वोपरि है। जैनदर्शन की रीढ भी स्वाधीनता ही है। व्यक्ति की स्वतन्त्रता के लिए उसकी स्वाधीन अस्मिता के निमित्त जैनधर्म/दर्शन ने जो काम किया है वह भारतीय संस्कृति के इतिहास मे अपनी तरह का निराला है। यहाँ तक कि राजनीति भी इस दृष्टि से व्यक्ति के अस्तित्व की रक्षा नही कर सकी। आत्मस्वातन्त्र्य का युक्तियुक्त रक्षण की दृष्टि से भी जैनधर्म की भूमिका उल्लेखनीय है। उसने व्यक्ति को कभी भीड मे धँसने नही दिया, उसकी निजता का न केवल प्रतिपादन किया वरन उसकी रक्षा भी की। इसी तरह अपरिग्रह के माध्यम से उसने दास प्रथा को चुनौती दी। ब्रह्मचर्य के द्वारा नारी मुक्ति का एक मनोवैज्ञानिक आयाम दिया। सामाजिक साम्य की दृष्टि से भी जैनधर्म/दर्शन का अवदान कम उल्लेखनीय नही है। नारी को पुरुष के समकक्ष ले आने

का काम उसने तब किया जब नारी को परिग्रह माना जाता था और उसका सामान्य संपत्ति की भांति क्रय विक्रय होता था। उक्त क्रांति द्वारा जनधर्म ने राष्ट्रीय चेतना को भी उन्नत किया और समाज में मानवीय दृष्टि को विस्तृत किया। जनधर्म की भाषानीति, और नारी जागृति की पहल उसे क्रांतिधर्मी और प्रगतिकामी सिद्ध करने के लिए काफी है।

पत्रकारिता के क्षेत्र में भी जैनधर्म/समाज का ऐतिहासिक योगदान है। विज्ञप्तिपत्रों के रूप में जो वृत्तविवरण मिलते हैं वे अदभुत हैं। ये पत्र चौदहवीं सदी से उन्नीसवीं सदी तक के हैं। माना, ये पूरी तरह अखबार नहीं हैं, किन्तु इनका मूल चरित्र अखबार जैसा ही है समाचारात्मक है। जैन पत्र पत्रिकाओं के १९७७ में हुए एक सर्वेक्षण के अनुसार उनका प्रादेशिक प्रकाशन वितरण इस प्रकार है असम, आ प्र ४, उत्तर प्रदेश ७३, कर्नाटक ८ गुजरात ४१, तमिलनाडु ७, दिल्ली ३८, नागालैंड १, पंजाब हरियाणा ७, पश्चिम बंगाल २३, बिहार ६ मध्य प्रदेश ३५, महाराष्ट्र ७८, राजस्थान ७७= कुल ३८६। यदि भाषावार इन्हें देखा जाए तो स्थिति इस प्रकार होगी अंग्रेजी ११, उर्दू ७, कन्नड ५ गुजराती ७३, तमिल ६, बंगला २, मराठी २४, संस्कृत १ हिन्दी २६७=कुल ३८६। इससे अनुमान लगाया जा सकता है कि जैनधर्मानुयायी भाषा, साहित्य संस्कृति, समाज, राष्ट्र और राजनीति से संबंधित समस्याओं में कितना रुझान रखता है और किस तरह राष्ट्र को एक कोने से दूसरे कोने तक जोड़ता है। उक्त पत्र पत्रिकाओं के—जिनका प्रकाशन काल लगभग ११० वर्ष के सुदीर्घ पाट पर फैला हुआ है—सिंहावलोकन से पता चलता है कि जैनों ने उन्नीसवीं/बीसवीं शताब्दियों में व्याप्त राष्ट्रीय/सामाजिक/सांस्कृतिक आन्दोलनों में किस तरह और कितना हिस्सा लिया और अपने अस्तित्व की रक्षा की।

जैनधर्म की प्राचीनता पर हम यहाँ इसलिए विचार नहीं करेंगे कि अब वह एक सुस्थापित तथ्य है और उस पर और अधिक बहस की गुंजाइश नहीं है। मान लिया गया है कि जैनधर्म अतिप्राचीन है और उसके अवशेष सिंधुघाटी में भी प्राप्य हैं। जैनों के २४ वें तीर्थंकर भगवान् महावीर को भ्रमवश लोग प्राय जैनधर्म का प्रवर्तक कह देते हैं लिख भी देते हैं किन्तु वास्तविकता यह है कि उनसे पहले २३ तीर्थंकर और हुए हैं जिनके नाम प्राचीनतम भारतीय साहित्य में मिलते हैं।

जहाँ तक व्यापार व्यवसाय/उद्योग में जैन अवदान का प्रश्न है, वह निर्विवाद है। जैन समाज विश्व में सर्वत्र विकीर्ण है और अपने आचार विचार के लिए विख्यात है। उसने देश विदेश में उद्योग धंधों के विकास में जो भूमिका निभायी है, वह सर्वविदित है।

कला और शिल्प के साक्षी भारतीय इतिहास और पुरातत्व हैं। वास्तु से चित्र तक जैन अवदान अविस्मरणीय है। गुजरात, राजस्थान, बिहार और कर्नाटक के सरस्वती भाण्डार इस तथ्य के जीवंत प्रमाण हैं कि जैनों ने कला/शिल्प के क्षेत्र में भारत का मस्तक सदैव ऊँचा किया है। कला की उपासना में जैन कभी पीछे नहीं रहे। जैन मन्दिर तो कला के केन्द्र रहे ही हैं, शास्त्र पृष्ठ भी उत्कृष्ट नमूनों से भरे पड़े हैं। समवसरण की रचना और परिकल्पना स्वयं में वास्तुशिल्प की महत्वपूर्ण प्रतीक है। उदयगिरी एलोरा आदि की गुफाएँ भी जैनों की रुचि को स्पष्ट करती हैं। खजुराहो, आबू राणकपुर चित्तौड़, सोनागिरि मथुरा, लोहानीपुर, श्रवणबेलगोल मूडबिद्री, देवगढ इत्यादि स्थान तो मूर्तिकला और स्थापत्य शिल्प के जीते जागते उदाहरण हैं।

यदि भारत के सारे सरस्वती भाण्डारों और जैन मन्दिरों को बिना किसी पूर्वग्रह के एक साथ ले लिया जाए तो भारतीय संस्कृति का जो दीप्तिमन्त मुखमण्डल बनेगा वह अद्वितीय/अप्रतिम होगा। इस तरह हम सहज ही कह सकते हैं कि जैनाचार्यों ने भारतीय संस्कृति को समृद्ध करने में जो योग दिया है वह इतना विपुल है कि उसका मूल्यांकन इस समय इसलिए असम्भव है कि वह उत्तरोत्तर बाहर आता जाता है

और हमारी पूव मा यताओ/निष्कर्षों को प्रभावित करता है। भ पा, साहित्य, सस्कृति, इतिहास, कला, पुरातत्त्व आदि प्राय सभी क्षेत्रो म जो नये तथ्य प्राप्त हो रहे हैं, उनसे भारतीय इतिहास के पुनर्लेखन का प्रश्न तीव्रतर हुआ है और हम एक ऐसे मोड पर आ खडे हुए है जहा प्राप्त निष्कर्षों और तथ्यो की अनदेखी नहीं कर सकते।

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Islam and Indian Culture

Dr M S Khan

Foreign Influences on Indian Culture

Being a social scientist it is appropriate for a historian to record the contribution of one culture to the development of the other, and interpret the interaction and impact of the one on the other, as the cultural changes are essentially social changes The two cultures— Indian and Islamic— were basically different from each other but the Hindus and Muslims were caught up in a situation where they had to live in close proximity for well over one thousand years This resulted in the breaking up of cultural and social barriers between them and in the formation of a composite and integrated culture which may be called Indo Islamic culture It is true that this contact was conflictive in the beginning which only slowed down the process of interaction but could not stop it The growth of Indo Islamic culture in medieval India and the close affinity and understanding between Hindus and Muslims are not admitted by some historians

Indian culture has passed through a long process of development during the ages Foreign influences have played some part in it Among the foreign nations which invaded India and exercised cultural impact on her mention may be made of the Kushans, Parthians, Scythians, Greeks and Muslims India possesses a capacity to assimilate foreign elements and integrate them into its own culture It is a living and growing culture and not a fossilised one Its internal growth has not been stifled due to foreign invasions and it has developed to be rich and synthetic Thus the most important characteristic of Indian culture is its unity in diversity But the Islamic contribution, though late in time, was rich and valuable

Advent of Muslims in India

Latest excavation has established that Indo Arab relations go back to 2 500 B C Arabs had settled in southern India long before the preaching of Islam Islam had brought about a revolution in the Arabian Peninsula but it is not certain when the Muslims first arrived in India Without doubt they must have reached here before the invasion of Sind by Muhammad bin Qasim in 712 A D Some Arab Muslims might have settled in Ceylon during the lifetime of the Prophet (d 632 A D) Facts and legends have been mixed up in reports about the first batch of Muslim merchants and sailors who visited southern India after the death of the Prophet [1] This took place in the seventh century and in the eighth and ninth centuries many more Arab and Persian

Muslims settled in different parts of eastern and western coasts of south India The hospitable Rajas of the south allowed them to settle, build mosques and marry indigenous women Slowly and gradually, more and more Muslim travellers, merchants and sailors settled in these regions The presence of a number of Muslims enjoying complete freedom of religion with several newly built mosques is attested by the Arab merchants, geographers travellers and sailors who have left almost contemporary written accounts of these regions [3]

Muslim Rule in India

After the conquest of Sind and Multan in 712 A D the Ghaznavi invasions of India especially under Mahmūd of Ghaznah (d 421/1030) did not produce any substantial result Qutubuddin Aybak (d 1210 A D) a slave of the Ghurid ruler Mūizzuddin Muhammad bin Sām (d March, 1206 A D) conquered Delhi in 1193 A D Aybak became independent only at the death of Ibn Sām in 1206 A D and this is rightly considered as the date of the beginning of Muslim rule in India Aybak s social status as a slave did not stand in his way in becoming a ruler[4] which must have influenced the reflective sections of the Indian mind which may be seen in later reform movements A large part of northern India was conquered by him and his successors but southern India was not conquered till the reign of Sultan Alāuddin Khalji (d Jan 1316 A D) in 1310 A D By these conquests the Muslims established themselves as the ruling class which represented a new social order and a new religion Among the Muslim dynasties which ruled India, the Mughals were very powerful militarily because they had enlisted the active support of the brave Rajputs as soldiers and commanders Bond of kinship was forged between the Mughals and the Rajputs by marriage At least under Akbar, (d 1605 A D) almost the whole of India was conquered and united The effective rule of the Muslims in India continued at least till the battle of Baksar in 1764 A D

Growth of Muslim Population

As a result of the conquest of Sind several Arab Muslim families, mostly from Iraq, settled in Sind and Multan This was perhaps the first settlement of the Muslims in north western India and the beginning of their contact with the Hindus in this area They came in the wake of Muslim conquest like those soldiers who accompanied the army of Sultan Mahmūd of Ghazanah who was a warrior and a conquerer But the Muslims who settled in the south were merchants sailors and travellers and their relation with the Indians was friendly and peaceful Thus the two contacts were different— one was commercial and peaceful[5] and the other was military and conflictive

Muslim population in India grew due to three causes— conquest immigration and conversion [6] The inter marriage of Muslim settlers with the indigenous women promoted close social relations The off spring of such marriages and the converted Hindus— formed the Indian Muslim community The Hindu rulers of the south were so tolerant that they had permitted the Muslims to preach and propogate Islam and

there were two causes which contributed to the conversion of the Hindus First, the 'rigours of the caste system of the Hindu society weighed heavily upon the lower classes among the Hindus' Secondly the simple faith of Islam which taught social equality justice and morality preached by the Sufis with love

Slowly and gradually learned Muslims, Sufi saints scholars poets painters architects, scientists artisans and craftsmen began to migrate to India Most of them hailed from Persia Afghanistan West Asia Central Asia and East Africa This migration reached the highwatermark during the Mughal period because the emigrants were assured of immediate employment at the capital These non-Indian Muslims formed a cultured literate class of the Indian society Except in the case of Afghanistan this migration was slow and on a small scale and there was no large scale colonization of India by the Muslims

The Muslim rulers of India and the emigrants left their country for ever and made India their permanent home like the Dravidians and the Aryans before them They had genuine love for India and respect for its people The general body of the Indian Muslims identified themselves completely with India and the Turko Afghan Muslims became an important and integral part of the north Indian society Their involvement in this country was somewhat comparable to the nature of involvement of those emigrants who preceded them *but in sharp contrast with the ones who came from Europe* after them, only to rule and exploit this country The educated foreign Muslims lived in towns and urban areas and they were mostly soldiers administrators and state officials or revenue collectors The settlement of the Muslims in India gave impetus to the process of urbanization of the country due to the very nature of the social system of Islam The urban centres developed by the Muslims in India again opened avenues for mass contacts between Hindus and Muslims

Hindu Muslim Relation

It was quite natural that at the initial stages of the settlement of the Muslims in this country their relation with the Hindus was characterised by indifference and confrontation [7] But when they began to live as neighbours on the basis of peaceful co existence specially in villages and rural areas co operative relation developed among them Several factors helped in the development of such a relation For example members of both communities took service under the Muslim and Hindu rulers and their deputies Hindu and Muslim children sometimes attended the same *Madrasahs* and *Maktabs* during Mughal rule in India and studied together Some Hindus learnt and cultivated Persian and some Muslims studied Hindi Hindus and Muslims began to attend the *Khānqāh* and tombs of Muslim Sufi Saints together with devotion and veneration [8] Consequently the Muslims followed and adopted several aspects of Hindu social life It has been stated that in the days of Babar the Hindus and Muslims lived and thought so much alike that he was forced to notice their peculiar Hindustani way' [9]

The effort to seek a new life led to the development of a new culture which was neither exclusively Hindu nor purely Muslim It was indeed a Muslim Hindu culture

Not only did Hindu religion, Hindu art, Hindu literature and Hindu science absorb Muslim elements, but the very spirit of Hindu culture and the very stuff of Hindu mind were also altered, and the Muslims reciprocated by responding to the change in every department of life [10]

Muslim rulers did not attempt to impose their own culture on India or suppress the Indian culture [11] India was one of the countries of the world where ancient human civilization was born and its own culture was rich However its golden age had come to an end long ago and she was undergoing a period of intellectual stagnation at that time It would not be possible to give either an account of pre Muslim culture and civilization of India or explain the causes of its decline With the advent of the Muslims the two streams of Indian and Islamic cultures flourished and developed side by side for some time and followed different courses But due to developments in both the societies which were far reaching there was a happy blending of the two cultures the streams of which soon took a common course from the time of Akbar

Influence on Society

Different aspects of the social life of the Hindus were influenced by Muslims They had influenced the ceremonies connected with marriages customs manners, etiquettes of daily life, dress and costume, methods of cooking including different items *of cooked dishes and sweets, festivals and fairs* games and *sports specially in northern* India and the Deccan The Mughal court manners etiquettes and ceremonials were copied by the Hindu rulers, their deputies princes and chiefs The development of the textile industry under the Mughals introduced new kinds of delicate and comfortable dress materials New fruits and flowers and different kinds of perfumes and scents were introduced in India [12] Mughal fondness for beautifully laid soothing and fragrant gardens were copied by the Hindus also and many of them can still be seen Hindu Muslim ruling class enjoyed common pastime such as polo elephant fighting and chess

Religious Thought

Hindu religious thought was influenced by Islamic teachings against caste system and polytheism When the low caste Hindus began to embrace Islam and were admitted to equal rights status and privileges in the Muslim society the educated Hindus Pandits Sadhus and Rishis wanted to stop this conversion by preaching such reforms in their own religion and society which could neutralize Islam s growing influence and success in India They apprehended that if they did not reform their religion and society, the majority of the Hindus may embrace Islam in course of time Some of these reformers first appeared in south India [13] They preached the essential unity of Hinduism and Islam stating that they were one and the same religion which led to God through two different paths They advocated the abolition of caste system and abrogation of idol worship and rituals and also preached Hindu Muslim unity Some Hindus became disciples (*Murid)* of Muslim Sufi Saints even without conversion to Islam The influence

of Sufism on Hindu mysticism resulted in the Bhakti movement[14] in southern India first and then in northern India from the thirteenth century onwards which was quite popular[15] Sikhism preached by Guru Nanak[16] (1469 1539 A D) was much influenced by Islam due to its emphasis on monotheism and criticism of caste system and idol worship Other socio religious reform movements in the different parts of India in the 17th and the 18th centuries were influenced by Islamic teachings It would be difficult to deny the influence of Islam on the Brahmo Samaj and Arya Samaj[17] This influence cannot be discussed in any detail in this short paper

Indian Languages & Literature

All the regional languages of India were more or less influenced by Arabic and Persian Kashmiri Punjabi Sindhi and Bengali spoken in Muslim majority areas were influenced by Islam more than the others They are also ' important from the social and more original from the literary point of view " A large number of Arabic and Persian words similes and metaphors were borrowed and absorbed in these languages In some of them the number of Arabic and Persian words is as high as twenty five percent or more There are more than two thousand five hundred Arabic Persian and Turkish words in Bengali only[18] In many cases the words borrowed were corrupted and their original meaning was slightly changed They were adopted in such a way that it is sometimes difficult to identify and recognise them This influence is evident not only in prose poetry and other *genre* of Indian literatures but also on the spoken languages of the people with variations in pronunciation Because of the fact that Persian was the state language of India for one thousand years it is evident that its influence on the regional languages is deeper than that of Arabic but Arabic influence was also exercised through Persian

Foreign words also carry foreign ideas It may be minimal but Islamic social and ethical ideas influenced regional literatures through Arabic, in particular Sufistic ideas specially of the Unity of God, self annihilation in the personality of the beloved *(fenā)* fear of God His Awful Majesty, fear of hell difficulties of the path of love and others found expression in these literatures Some Hindu disciples of Muslim Sufi Saints might have served as channels in the transmission of these ideas

The influence of Arabic and Persian on Gujarati Marathi and Hindi is not negligible covering the vocabulary and thought content of their literatures The Sufistic ideas are also evident in them A good study on the influence of Persian on Marathi is available[19] Attempts made to eradicate and 'expel' Arabic and Persian words from these languages have not been successful[20]

In so far as the language and literature of administration is concerned the south Indian languages Malayalam Kannada Tamil and Telugu have also borrowed and absorbed many Arabic and Persian words Arabic Malayalam and Arabic Tamil are quite popular among the Muslims These are Malayalam and Tamil written in Arabic script with considerable printed literature In a critical study published recently it has been shown that there are 436 Arabic words and 614 Persian words used in modern

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Indian Languages & Literature

All the regional languages of India were more or less influenced by Arabic and Persian Kashmiri Punjabi Sindhi and Bengali spoken in Muslim majority areas were influenced by Islam more than the others They are also important from the social and more original from the literary point of view A large number of Arabic and Persian words similes and metaphors were borrowed and absorbed in these languages In some of them the number of Arabic and Persian words is as high as twenty five percent or more There are more than two thousand five hundred Arabic Persian and Turkish words in Bengali only [18] In many cases the words borrowed were corrupted and their original meaning was slightly changed They were adopted in such a way that it is sometimes difficult to identify and recognise them This influence is evident not only in prose poetry and other *genre* of Indian literatures but also on the spoken languages of the people with variations in pronunciation Because of the fact that Persian was the state language of India for one thousand years it is evident that its influence on the regional languages is deeper than that of Arabic, but Arabic influence was also exercised through Persian

Foreign words also carry foreign ideas It may be minimal but Islamic social and ethical ideas influenced regional literatures through Arabic in particular Sufistic ideas specially of the Unity of God self annihilation in the personality of the beloved *(fenā)* fear of God His Awful Majesty, fear of hell difficulties of the path of love and others found expression in these literatures Some Hindu disciples of Muslim Sufi Saints might have served as channels in the transmission of these ideas

The influence of Arabic and Persian on Gujarati Marathi and Hindi is not negligible covering the vocabulary and thought content of their literatures The Sufistic ideas are also evident in them A good study on the influence of Persian on Marathi is available [19] Attempts made to 'eradicate and expel' Arabic and Persian words from these languages have not been successful [20]

In so far as the language and literature of administration is concerned the south Indian languages Malayalam Kannada, Tamil and Telugu have also borrowed and absorbed many Arabic and Persian words Arabic Malayalam and Arabic Tamil are quite popular among the Muslims These are Malayalam and Tamil written in Arabic script with considerable printed literature In a critical study published recently, it has been shown that there are 436 Arabic words and 614 Persian words used in modern

Kannada[21] literature There are more than two hundred Arabic and Persian words in Tamil listed in a recent work[22] In so far as Telugu is concerned, over and above Arabic and Persian words absorbed in it, many long poems have been composed bearing on the tragedy of Karbala called *Muharram Geetika,*[23] which has been Indianized It is perhaps due to the fact that many medieval Muslim rulers of the Telugu speaking areas were Shi ites

It is not possible to discuss the influence of Arabic and Persian on each and every Indian language and literature individually in this short paper But it seems desirable to write in brief outline about an Indian language, Urdu which is generally considered as a symbol of Indo Islamic culture

Urdu

The name of the Urdu language is derived from '*Ordu*' a Turkish word, which means a military camp Urdu represents a happy blending of Arabic and Persian with an Indian language It would be difficult to make a definite statement about the place of its origin which is claimed by the Punjab[24] Sind and North Western Frontier Provinces It is also not easy to assign any definite date to its origin It has been claimed that the language which is called Urdu now was in use and spoken in the fourteenth century since the time of Amir Khusraw It is almost the same language which is called Dakhni[25] in the Deccan and it would be fairly correct to state that both *Urdu* and *Dakhni* were in use in Northern India and the Deccan *respectively around* 1700 A D[26]

Urdu is written in Persian script no doubt but its basis were the dialects of Saurasenı Prakrit Its grammatical base and verbs are of the Indian language for which a large number of Hindus became interested in it There is no denying the fact that Urdu promoted Hindu Muslim social relations With surprising rapidity it became the means of intercommunication between them in all classes of society in the 18th century Both Hindus and Muslims made joint efforts in enriching its dimensions It is their common heritage and a symbol of their cultural harmony In the 18th century the number of Hindu poets who composed in Urdu was not large but it was so in the 19th and the twentieth centuries The Urdu poets have been criticised by a modern writer for using highly Persianised language and drawing their themes similes metaphors imageries and thought from Persian poetry[27] but it cannot apply to at least three poets i e Nazir Akbarabadi (1740 1830) Jwala Prasad Barq and Brij Narayan Chakbast whose poems are Indian in every respect, composed in beautiful Urdu During the 19th century several Hindu fiction writers of Urdu far surpassed the Muslims which prove their genuine love for this language One of them was Munshi Prem Chand (d 8th Oct 1936) whose centenary is being celebrated in India this year Since the political power of the Muslims was completely eclipsed their knowledge of Urdu would not have helped them in obtaining state employment

A modern scholar has correctly remarked 'Almost every work in Indo Persian literature contains a large number of words of Indian origin and thousands of Persian

words became naturalized in every Indian vernacular language This mingling of Persian, Arabic and Turkish words and ideas with languages and concepts of Sanskrit origin is extremely interesting from the philological point of view, and this co ordination of the unknowns resulted in the origin of the beautiful Urdu language That language is itself symbolized the reconciliation of the hitherto irreconcilable and mutually hostile types of civilizations represented by Hinduism and Islam '[28]

Besides literature, the Muslims have contributed to the development of all branches of fine arts in India specially to Indian music, painting and architecture and influenced them

Hindustani Music

The Muslim Sufis and rulers patronized Indian music wholeheartedly but the Sufis took interest in the early thirteenth century much before the Muslim rulers Some Sufi orders established in India specially the Chistia and Suhrawardiya permitted listening to music (*Samā*) 'who believed in the efficacy of music as a means of elevating the soul and as an aid to spiritual progress The best singers and musicians of Multan, Oudh Delhi and other places attended the Khanqah of the living Sufi s or the mauso leums of dead Saints and sang Hindi devotional songs with music for blessings and for advancement in grace and virtue The verses and poems they sang most of the time were Hindi but sometimes also in Persian Hindi *geet* and *doha* and Persian *ghazals* were popular Khwājah Gesū Daraz of Gulbarga was specially a votary of Hindi songs[29] Historical evidence is available to establish that the rulers of the Khalji and Tughluq dynasties patronized Indian music[30] The contributions of other independent Muslim states of India in this respect such as the Bahmani Kingdom of the Deccan the Nizam Shahī of Golconda the Adil Shāhi of Bijapur and especially the Sharqi Kingdom of Jaunpur are also substantial[31] Some of the rulers princes and chiefs were not only patrons and connoisseurs of Indian Music but themselves composed and practised it

Some of the contributions of Amir Khusrau to Indian Music might be exaggerated but there is no doubt that they are substantial and original He possessed a technical knowledge of the Persian *maqamāt* and Indian classical music which was highly and fully developed at that time He added a new dimension to Indian music by combining the Persian and Indian styles By suitable combinations he could invent seventeen *tālas* (timing) Instead of *pakhwāj* he introduced the *dholak* and in place of Veena he used a new instrument the Sitar which was originally composed of three strings only[32] It has been correctly remarked The Suddha scale of the Sitar is the same as the Suddha scale of the northern school and is believed to be a transposed form of the ancient Suddha scale of the Veena of which the Sitar is but a modified form By inventing an ingenius instrument like the Sitar Khusrau has left to posterity an easy means of bringing the two schools (northern and southern) as near each other as possible[33]

With the combination of Persian and Indian styles Amir Khusrau invented many new Ragas such as Yaman Kalyan Kafi Zeelaf Bahar Sazgiri[34] and others some of which were later discarded One of the Ragini s invented by him was called Badi Bahar

Qawwālī similar to the Hindu Bhajan, was invented by him and it became very popular among the Sufi Saints of India and it is so even to day

Tarana or 'do bayti' or char bayti' was also developed by him In assessing briefly the contributions of Amir Khusrau, it has to be stated that he not only contributed substantially to the development of Indian music but also made it popular in the circles of the Sufis and the courts of the Muslim rulers of India [35]

Sultan Ibrahim Adil Shah II (1580 1627) of Bijapur patronized the musicians who assembled at his court from all parts of India Iran, Turkestan and Byzantium He was himself an expert in playing on three Indian instruments But perhaps the greatest votary of Indian music after Amir Khusrau was the Sultan Hussain Sharqi of Jaunpur whose own contribution to Indian music is not insignificant He is credited to have invented new ragas and raginis by combination and permutations of old ones Two different kinds of Kanadā and a new Rag by the combination of Hijaz and Yaman were invented by him By combining Shyam Kalyan with different other Ragas he composed ten different Ragas such as, Bhopal Shyam, Ganbhir Shyam, Purabi Shyam, Basant Shyam [36] etc He composed fourteen different Ragas by combining Todi with other Ragas and the Raga Shuddha Bhairawin was his invention Moreover he popularised Khayal in place of Dhrupad His Khayal reached a high water mark during the time of Mughal King Muhammad Shah in which the two musicians Shah Sada Rang and Shah Ada Rang gained much fame and popularity [37]

Among the Mughal rulers Babar and Humayun were patrons of Indian music but Akbar surpassed all of them Akbar s deep interest in Indian music is attested by Abul Faḍl in the *Ā'in i-Akbari* Of the hundreds of Hindu Muslim, Iranian Turanian and Kashmiri both men and women singers and musicians who adorned his court Tansen occupied the highest position There was another singer Ram Das at the Court of Akbar who was second only to Tansen Abdur Rahim Khan Khanan presented one million rupees to Ram Das as a mark of the appreciation of his art and talent Like Khusrau, Tansen also made valuable and original contributions to Indian music specially in Darbari Kanada and Dhrupad [38] Abul Faḍl gives a list of the singers, musicians and instrumentalists who had gathered at the court of Akbar at Agra and Fatehpur Sikri from all parts of India, of which the majority were Muslims [39] The *Iqbāl Nāma* records the names of the court musicians of Jahangir [40] Shahjahan was himself a good musician and singer and patronised Jagan Nath (Kabi Raj) Darang Khan Lal Khan and others Lal Khan was the son in law of Bilas Khan the son of Tansen Shahjahan had given the title of Gun Samundar to Lal Khan Ram Das and Mahaputra were the famous instrumentalists of the court of Shahjahan Once this emperor had Jagan Nath and Lal Khan weighed in silver and it was presented to them [41] Indian music suffered a temporary full under Aurangazeb although *Rāg Darpan* was written by Faqirullah Saif Khan in 1765 66 during his reign Among the later Mughal rulers Muhammad Shah and Bahadur Shah Zafar were votaries of Indian music By this time Indian music had grown much in excellence and after the fall of the Mughal Kingdom it was patronised by the rulers of Oudh especially by Nawab Wajid Ali Shah who was the inventor of Thumri sung mainly by ladies During this period Shourie Miyan of

Lucknow, who was the inventor of Tappa also became very famous [42] "A number of new musical instruments were either introduced by Muslims or were given Persian names, after some modifications in their appearance Instruments like Rabab, Sarod Ta'us, Dilruba are instances in point [43]

Architecture

Indian and Islamic architectures in India were influenced by each other But lack of space would not permit any discussion of Hindu influence on Islamic architecture in this paper It would be sufficient to discuss how Islamic influence enriched the Hindu architecture in different ways in all parts of India

In so far as building material is concerned the Hindu masons and builders learnt the use of mortar as a cementing agent from the Muslims ' But the displacement in Indian architecture of the beam by the arch evolved under Mohammadan influence was, however, only made possible by the introduction of another material hitherto little known to the indigenous masons This was a cementing agent in the form of mortar and so we find for the first time mortar masonary figuring freely in Indian building construction '[44]

Another influence of the Islamic architecture on the Hindu building is the extensive use of domes, about which it has been remarked "Hitherto the sky line of the buildings took the form of flat or low pointed roofs and the spire or Shikhara' With Mohammadans came an entirely new shape the domes so that there was a change from the pyramidal to the ovoid and before long the characteristic architectural feature of many of the cities and towns and even the villages was the white bulbous domes '[45]

A modern writer has discussed the Hindu and Islamic architectures as they influenced each other He believes that due to this two way impact a new architectural style was evolved in India which he calls Hindu Muslim architecture This view can be supported as a style of Indian architecture developed especially under the Mughals from the time of Akbar onwards, due to the *amalgamation of Hindu and Islamic styles* The latter was chiefly based on Central Asian and Persian styles This amalgamated style may be called Indo Islamic architecture

A number of Hindu architectural monuments have been analysed by the said writer to establish the Islamic influence on Hindu architecture The earliest example he gives is that of the Jain temple at Ranpur in the Jodhpur state built in 1493 A D The fort and palaces of Rana Man Singh of Gwalior built around 1516 A D the temple of Govind Deva at Brindaban built by Rajah Man Singh Cachwaha in 1590 A D the temple of Jugal Kishore at Brindaban constructed in 1627 the Jain temples of Sonagarh in Bundelkhand built in the 16th and the 17th centuries the palaces and pavilions of Vijaynagar and Chandragiri Madura and Tanjore in the south , and in the north in the Rajput Palace at Ambar built by Raja Man Singh who became ruler in 1592 A D the Bari Mahal constructed by Amar Singh I at Udaypur in 1597 the Palace at Bundi the Palace at Datia in Bundelkhand built by Bir Singh Deva at the beginning of the seven

teenth century, the tomb of the latter at Orcha , the Palaces of Raja Sawai Jai Singh at Jaipur and Raja Suraj Mal at Dig built in the nineteenth century the cenotaphs of Raja Sangram Singh at Udaypur, of Surajmal at Gobardhan between Mathura and Dig of Chatrasal and his queen Kamalawati, the Jain temple at Delhi, Ahilyabai s temple at Ellora and the temple of Kantanagar near Dinajpur in Bengal and many others bear concrete proofs of the influence of Islamic architecture on them and they have been explained in detail[46] which need not be repeated here

The Mughal style of architecture seen at the capitals were copied by the Hindu rulers The palaces at Amber are quite similar to the palaces of Shahjahanabad and Agra The caste Hindus do not bury their dead or construct tombs It is a fact that the Hindu nobles also began to build tombs called Samadhis as memorials to the dead which resembled the tombs constructed by the Mughals The Mughal style was followed in the construction of the temples Specially its influence on Jain temples is quite evident

Indian Painting

Pictorial representation of human figures is prohibited in Islam ' yet the contact of Islam with Persia brought about a change in the attitude of Muslims towards it Before the Muslims the Buddhist cave paintings of Ajanta [47] done from the 2nd to the 7th century were highly developed and there was also the practice of book illustration mainly by the Jains in Rajasthan Saurashtra and Gujarat Some Jain Mss with minia tures belonging to the 14th and 15th centuries have been found The art of miniature painting was practised by the Muslims during the pre Mughal period as is attested by the four dated and illustrated MSS which were produced at Mandu under Muslim rule There are some Islamic illustrated MSS belonging to the second half of the 15th century and several Jain MSS with miniatures executed in the first half of the 16th century which create difficulties [48] As these MSS have not been studied thoroughly and no certain statement can be made about the characteristics of the Islamic & Hindu Jain book paintings before the florescence of miniatures under the great Mughals The difficulty arises due to the fact that some of them have no colophons and definite dates cannot be assigned to them

Although foreign in its origin the Persian based Mughal miniature technique was Indianized There were very few Persian artists at the Mughal Court earlier and most of them were Hindus Abu l Faḍl mentions the names of seventeen artists who worked at the studios of Akbar of whom thirteen were Hindus and only four Muslims [49] Without doubt they painted in the Timurid Safawid style but slowly and gradually the Indian elements became dominant Indian flowers trees birds and animals were intro duced and human contours were Indianized Indian influence is most clearly visible in the miniatures of the MS of the *Mahabharata s* Persian translation entitled *Razmanama* most of which were painted by Daswant This tradition was continued in the minia tures of the MS of the Persian translation of the *Ramayana* Thus the Mughal painting represented a happy blend of the Persian and Indian styles

It is hardly possible to discuss the salient features of Mughal painting when it reached its zenith under Jahangir, or record the history of its decline from the time of Aurangazeb nor the styles which developed under the provincial capitals, during the post Mughal period nor a list of the outstanding painters can be given here

The development of Rajput or Rajasthani painting in Rajputana and Punjab and Himalayas (Kangra Valley) from the 15th to the 19th century received a powerful stimulus from the Mughal painting No less an art critic than Ananda K Coomaraswamy admits occassional traces of Persian and Mughal influences on it [50] It has been stated 'The impact of Mughal painting was undeniably tremendous as details of dresses and costumes, interior decorations, artistic conventions colour scheme followed the Mughal pattern but the art of Rajasthan belongs to different tradition and the indebtedness to Mughal painting did not change its basic trait and character in its entirity' [51] The minor schools of Rajput paintings which developed at Bundi Kotah and other places were also influenced by Mughal painting even in its process and technique

Conclusion

The above discussion, facts and figures lead to the conclusion that Islamic teachings influenced Indian religious thought society and culture specially the religious sects and reform movements The social and moral teachings of Islam broke the rigidity of the caste system of the Hindu society and influenced the educated Hindus This is most evident in the Lingayat sect established by Basava as early as the twelfth century [52] Similarly the Virsaivas and Siddhars and almost all the socio religious reform movements were influenced by Islam Without doubt the Muslim social manners and customs influenced those of the Hindus of all classes of society Almost all the Indian languages whether of the north or of the south have been enriched by the vocubulary provided by Arabic, Persian and Turkish Islamic ideas have been absorbed in the literatures of medieval India In fine arts Muslim contributions to Indian music and its patronage resulted in the emergence of a highly developed and enriched music of northern India The Muslim influence on architecture and painting is quite evident and their contributions have enriched them

Islam s influence could not have been a one way process The vast majority of the Muslim population in India is indigenous and they have lived with the Hindus for more than one thousand years So their society and culture were also bound to be influenced by the Hindus Long close contacts between the Hindus and the Muslims resulted in the achievement of a common outlook which softened the sharp formalism of Islam and simplified the elaborate rituals of Hinduism and a common social and cultural pattern was evolved which may be called Indo Islamic culture distinctly noticeable during the time of Akbar, The Great Mughal and his successors when Hindus and Muslims participated in one another s social functions and religious festivals It is the common culture of the Hindus and Muslims alike who have contributed jointly to its evolution and enrichment

References & Notes

(1) The impact of Islam on Indian Culture is emphasised by Tara Chand and he saw Islamic influence in everything Indian See his *Influence of Islam on Indian Culture* (Allahabad 1936) pp 327 But compare R C Majumdar s biased statements in Hindu Muslim Relations" in *The History and Culture of the Indian People* Vol V *The Struggle for Empire* (Bombay, 1957) pp 940 at pp 497 502. He completely ignores the positive elements in the relationship between Hindus & Muslims See Sir John Marshall s correct remarks in 'The Monuments of Muslim India' in *The Cambridge History of India* Vol III *Turks and Afghans* ed by Wolseley Haig (New Delhi 1965) p 568 cf also R C Majumdar s Hindu Muslim Relations in *Ibid*, Vol VI (1960) pp 615 631

(2) See *Al Iqd ath Thamin* by Abu l Ma āli Athar Mubarakpūri (Bombay, 1388/1968) pp 329 and *'Arab wa Hind Ahd i Risālat men* (Urdu Delhi, 1384/1965) pp 200 by the same author This book has been translated into Arabic by Abdul Aziz Izzat and 'Abdul Jalil (Cairo 1973) and *'Arab wa Hind Ke Ta alluqāt* by Syed Sulayman Nadwi (Allahabad 1930) pp 407 and its Hindi translation *Arab aur Bhārat Ka Sambandh* The *Rijal as Sind wal Hind* by Abul Ma ali Athar Mubārakpūri records the biographies of Muslim traditionists and Sufis who settled in Sind in the 8th and the 9th centuries

(3) Most of the Arabic original texts of these accounts have been published with a short introduction and Urdu translation by the Dār al Musannifin of Azamgarh See Ziyā ad Din Islahi *Hindustān Arbon Kī Nazar Men* 2 Vols (Azamgarh, 1960) Vol 1 pp 401

(4) Islam does not admit of caste system and it teaches equality and universal brotherhood The famous Mamlūk rulers of Egypt and Syria were also slaves and instances of slaves becoming rulers and occupying the highest post in the society are not rare in Islamic history

(5) Commerce always promoted peaceful relation The Arabs played the part of middlemen in the commerce between the orient and the occident from times immemorial The accounts of the Arab sailors and merchants of the 9th and 10th centuries also attest to this peaceful and friendly relation of the Indo Arab community with the Hindus of the South See note 3 above and A Barth *The Religions of India* (London, 1921) p 211

(6) See K S Lal *Growth of Muslim population in Medieval India* (Delhi 1973) pp 272 But it would be difficult to agree with some of the statements and conclusions put forward in this book which have not been accepted by several historians of India See also M Mujeeb, *The Indian Muslims* (London 1967) pp 590 at pp 20 23

(7) See H K. Sherwani *Cultural Trend in Medieval India* (Bombay 1968) p 4 The confrontation phase has been much exaggerated by R C Majumdar See note 1 above In the early eleventh century al Birūnī has clearly observed and frankly discussed the causes which seperated the Hindus and Muslims See his *Kitāb al*

Hind (Hyderabad, 1377/1958) pp 13 19, Eng Trans by E Sachau, pp 17 26 Moreover, restrictions were placed by both the Hindu and Muslim societies on mutual social intercourse in the beginning but the conditions changed in five centuries by the time of Akbar

(8) See M Mujib, *op cit* pp 165 66 Perhaps the musical evenings in the Khānqah of the Sufis attracted some Hindus because the Hindus made use of music in their religious ceremonies

(9) Babur, Padshah Ghazi *Babur Nāma (Memories of Babur)* Tr from the original Turki text by Annette Susannah Beveridge Vols I & II in one (New Delhi 1970) pp 880 LXVII quoted by Tara Chand *op cit* pp 141 142

(10) Tara Chand *op cit* p 137 This book has been translated into Urdu by Chowdhury Rahm Ali al- Hashimi, (Delhi, 1966) pp 351 But a better and correct translation is that of Md Masud Ahmad revised by Dr Wahid Mirza which contains useful notes (Lahore, Dec 1964) pp 425 It ought to be translated into Hindi

(11) It has been correctly remarked "In most other countries Muslims have also assimilated the land into the main stream of Islamic culture India is the one exception where neither has Islam been overpowered by India nor India been absorbed into the Islamic world "In the case of Iran and Egypt they were completely absorbed and assimilated into the mainstream of Islamic culture See Humayun Kabir, Islam in India" in *The cultural Heritage of India* ed by Haridas Bhattacharyya (Calcutta, 1956) Vol IV p 572 See the secret testament of Babur to Humayun in which he advised him to refrain from the slaughter of cows

(12) These are well known and does not require any elaborate discussion See M Mujib, *op cit* Social Life pp 201 235 354 388 See also *Ā in i Akbari* by Abu l Fazl, Eng trans by H. Blockmann, Vol I (Calcutta, 1927), pp 78 81, 59 64 and passim

(13) They are supposed to have appeared from the eighth century See chapters entitled Hindu Reformers of the South, I and II in Tara Chand s book cited above pp 84 129 He writes the evidence leaves almost no doubt that the *Virsaivas* and *Siddhars* were largely influenced by Islam (p 129) See also A Barth *op cit* p 211

(14) See Yusuf Hussain The Influence of Islam on the Cult of Bhakti in Medieval India in the *Islamic Culture* Vol VII (Hyderabad Oct 1933) pp 640-662 Islam and the cult of Bhakti in the *Glimpses of Medieval Indian Culture* by Yusuf Husain (Bombay 1959) pp 1-31

(15) Such as Ramanand Kabir (b 1440) Dadu Ramdas, Chaitanya (1485 1533) and others J E Carpentor *Theism in Medieval India* (London, 1926) pp 456-470 Tara Chand *op cit* pp 143 166 178 191 On Kabir See Aziz Ahmad *Studies in Islamic Culture in the Indian Environment* (Oxford 1964) pp 113 147 Md Hedayatullah, *Kabir The Apostle of Hindu Muslim Unity* (Delhi 1977) pp XI & 320 Ganga Sharma Shastri, *Kabira Siddhanta Darshana* (1973) See One

Hundred Poems of Kabır" by Rabındranath Tagore and Mohan Sıngh *Kabır and the Bhaktı Movement* (Lahore 1934)

(16) Tara Chand, *op cit* pp 166 167 Khushwant Sıngh, *The Sıkhs* (New Delhı 1977) Vol I, pp 419 Surendra Sıngh Kohlı (ed) *Guru Nanak Jeewan, Darshan atte Kavya-Kala* (Chandıgarh 1969) pp 359 Gurmukh Nıhal Sıngh, *Guru Nanak, Jeewan Yug atte Upadesh* (New Delhı 1969) pp 355 Abdul Majıd Salık, *Muslım Thaqafat Hındustan Men* (Lahore 1957) pp 504 507 Anıl Chandra Banerjee, *Guru Nanak and Hıs Tımes* (Patıala, 1971) pp 245

(17) Of the two Brahmo Samaj was more lıberal and more ınfluenced by Islam as ıts founder Raja Ram Mohan Roy, was a good scholar of Persıan and very well versed ın the lıterature of Islam It ıs a strıctly unıtarıan faıth whıch shows the predomınance of the most essentıal doctrıne of Islam ın ıts belıefs Abdul Qadır, The Cultural Influences of Islam ' ın *The Legacy of Indıa* ed by G T Garratt (Oxford, 1967) , pp 217 304 at p 292

The Arya Samaj rejected the caste system and much of tradıtıonal rıtuals and belıeved ın equalıty 'Besıdes condemnıng ıdol worshıp ıt denounces prıests ıt allows the people of other relıgıons ınto the fold of the Aryan faıth and com mands the marrıage of wıdows Abdul Qadır *op cıt* p 291 These are the basıc teachıngs of Islam See M Mujeeb *op cıt* p 527

(18) Sunıtı Kumar Chatterjee states that there are 2 500 Persıan Arabıc and Hındus thanı words as permanent addıtıon to the Vocabulary of the Bengalı Language See *The Orıgın and Development of the Bengalı Language* (London, 1970) Vol I p 206 Vol II pp 707 714 Sk Gholam Maqsood Hılalı *Perso Arabıc Elements ın Bengalı* (Dacca, Jan 1967) pp XIV 310 and the papers of Harendra Chandra Pal

(19) Maulvı Abdul Huq ' The Influence of Persıan on Marathı ın the *Islamıc Culture* Vol X (Oct 1946) pp 553 609 , *Marathı Zabān par Fārsī Ka Asar*, (Auragabad 1933) pp 123

(20) Sayajırao Gayakwad and Shıvajı had dıctıonarıes of words used ın land tenture, admınıstratıon and mılıtary matters compıled ın Gujaratı and Marathı respectıvely ın whıch Persıan terms were replaced by Sanskrıt terms The *Bhasha Shuddhı Andolan* of V D Savarkar was followed by M T Patwardhan but ıt was also opposed

(21) A Shankar Kedılaya *Foreıgn Loan words ın Kannada Arabıc and Persıan* (Madras Unıv 1970) pp 320 Arabıc words pp 165 224 Persıan words pp 227 300

(22) See M S Venkataswamy *Nıneteenth century Tamıl Lıterature* (ın Tamıl) (Madras 1864) whıch gıves a lıst of over two hundred Arabıc and Persıan words used ın modern Tamıl

(23) Tomatı Donappa *Moharram Gıtıkalu* ın the *Bharatı* (Madras Sept 1941) pp 40 54 Rama Raju *Muharram Folk Songs ın Telugu* Haroon Khan Sherwanı *Hıstory of the Qutub Shahı Dynasty* (New Delhı 1974) pp 528 530 See Samı Saıd Ahmad One Hundred Arabıc Words used ın Telugu ın the *Baghdad Observer* (Oct 15 1979)

(24) Mahmud Shıranı, *Punjab men Urdu* (Lucknow 1960) pp 332 Yusuf Hussain, "The Origin and growth of the Urdu Language in the *op cit* pp 98 118, Maulvi "Abdul Haque *Urdu Ki Ibtidai Nashw wa Numa men Sufiya i Kiram Ka Kaam* (Aurangabad 1933) pp 99

(25) See Nasıruddın Hashımı *Dakan men Urdu* (Hyderabad, 1936) pp 1081 Haroon Khan Sherwanı, *op cit* pp 191 193 and passım

(26) Sunıtı Kumar Chatterjı, *Languages and Literatures of Modern India* (Calcutta, 1963) pp 380 at p 145

(27) Sunıtı Kumar Chatterjı *op cit* 147 cf this biased view with Abdul Qadır s views in *op cit* p 293 Chakbast and Barq composed poems in Urdu on the charming story of the *Ramayana* epic

(28) Quoted by Abdul Qadır in *op cit* p 293 This passage has been taken from an article of Mr Anıl Chandra Banerjee

(29) M Mujeeb, *op cit* pp 170 71 Shaikh Gesūdaraz stated that in some respects Hındı is superior to both Arabic and Persian adding There is a tenderness a delicacy, a suggestiveness which finds expression only in Hındı

(30) Maulana Abu l Kalām Azād, *Ghubār i Khātir* (Lahore n d) pp 280 282

(31) See below

(32) G H Ranade *Hindustani Music Its Physics and Aesthetics* 3rd ed (Bombay 1971) pp 204

(33) G H Ranade *op cit* p 9

(34) D Goswamı, *The Story of Indian Music Its Growth and Synthesis* (Bombay 1957) pp 267 268 There is a highly technical and informative discussion on the contributions of Amır Khosrau to Indian music in the *Ma adin al Musiqi* by Muhammad Karam Imam Khan (Lucknow 1925) pp 260 at pp 181 203 Brihaspati Acharya *Musalman aur Bharatiya Sangeet* (1974) V N Bhatkhande *A Short Historical Survey of the Music of Upper India* (Bombay 1934) pp 51 (Does not acknowledge the contributions of Muslim to Hindustani music) See also his *Uttar Bharatiya Sangeet ka Sanksipt Itihas* tr by Arun Kumar Sen (Hathras 1954)

(35) See the three papers by Shahaab Sarmadı Abdul Halım Jafar Khan and Jai Deva Singh on the theme Amır Khusraw and Indian Music printed in the book *Life Times and Works of Amir Khusraw Dehlawi* published by the National Amır Khusraw Society New Delhi (Bombay n d) pp 360 at 241 278

(36) Abdul Majid Salık *op cit* p 413 M Mujeeb *op cit* pp 353 351 Mian Muhammad Saeed *The Sharqi Sultanate of Jaunpur A Political and Cultural History* (Karachi 1972) pp 380 at pp 526 227

(37) M Mujeeb *loc cit* Abdul Majid Salık, *loc cit*

(38) Abdul Majid Salık *op cit* p 417 O Goswamı *op cit* p 265

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Zoroastrians and Zoroastrianism

Mrs Mithoo Coorlawala

There are two main theories regarding the advent of the Zoroastrians into India the theory of a General exodus and arrival in Sanjan around 716 A D, and that of gradual settlement over a period of centuries, culminating possibly in the coming of the Sanjan group

For centuries it was believed that a steadfast band of Zoroastrians refusing to submit to Islam fled with the sacred fire into the mountains of Khorasan From thence to the Persian Gulf (Ormuz) and finally by sea to the West Coast of India where they are believed to have landed first at Diu and then at Sanjan around 716 A D, though this date is much disputed Here it is said they were kindly received by a wise and gracious Hindu Prince Jadi Rana who not only gave them permission to settle but granted them with commendable toleration a large area of land cleared of Juddins' (unbelievers) for 9 miles in all directions, where they might build a temple and follow their ancient forms of worship undisturbed A simple commemorative pillar at Sanjan (in the Thana District) celebrates the landing of the Zoroastrians but mentions no date for their arrival there

The tradition of a landing at Sanjan is based solely on the authority of the Kisse-Sanjan a Persian epic poem composed at Navsari by a Zoroastrian priest Dastur Behman Kaikobad in 1599, several centuries after the events it records

Though accepted as historical for nearly 300 years the veracity of the Kisse has been questioned since the beginning of this century by writers who have shown that it is not easily authenticated by the facts of history The kind ruler Jadi Rana has never been conclusively identified nor any independent kingdom of Sanjan in the known history of Gujarat Sanjan was in fact, the name of several cities in ancient Iran, including one in the district of Khwaf in Khorasan the final refuge of Iranian Zoroastrians It seems possible that the founding fathers named their first settlement in India for the Sanjan they had left behind in Khorasan

It is now generally believed that the theory of a mass exodus by sea and the landings at Diu and Sanjan must be rejected in favour of a theory of gradual settlement through the centuries— a long process of which many interesting traces remain on coins, in archaeological remains and ancient monumental records

It is known that intimate political cultural and commercial relations existed between India and the Persian Empire from very remote times and in Darius rock inscriptions at Behistun India is listed as one of the tributory provinces of the Great King[1] For over a millenium since the conquest of Darius in 512 B C the Northern

provinces of India were at various times under the control of Satraps[2] appointed by the Zoroastrian Persian monarchs There is no doubt that there was much traffic between India and Persia, during this time and also settlements of Zoroastrian Iranian soldiers Government and court officials, entourages of the Satraps and Merchants using the northern silk routes to China centuries before the supposed settlement at Sanjan Strabo records in his Geographica that after the Iranian occupation of North West India for many years the dead there were not buried or cremated, but were exposed to the vultures in the Iranian fashion [3]

Other traces of the Zoroastrian religion in Northern India have come to light from time to time, in archaeological discoveries Kushan coins of the 3rd century engraved on the obverse with the Zoroastrian Fire-Alter, the 17th century remnants of an ancient fire temple at Kandahar described by the Muslim historian Mir Masumi, the discovery of an old and obsolescent form of dokhma (Tower of Silence) near Sangla station in the Punjab accidentally unearthed in 1907 during the construction of a branch railway line, the discovery at Taxila in 1915 of what Sir John Marshall believed to be a Zoroastrian fire temple of the Parthian epoch— all these point to a fairly wide spread Zoroastrian influence in these areas

The large fresco in Cave No 1 at Ajanta, depicts a Sassanian Embassy from Khusrau II[4] to the Court of the Chalukyan monarh Pulakesin II of Vatapi (Badami in Bijapur), while the ceiling of the same cave is adorned with a fresco of the Emperor Khusrau Parviz and his Empress Shirin [5] According to a picturesque tradition recorded in Abul Fazal s Ain e Akbari and Tod s Annals of Rajasthan the family of Udaipur the Sisodia Ranas are said to be descended from the Sassanians, from a son of the same Khusrau II who is believed to have landed on the West Coast of India during the 7th century A D attended by a large body of Persian followers [6] The Gandharbin dynasty is said to have been founded by the Sassanian Emperor Behram V[7] from his marriage with Sapinud the Hindu Princess of Kannauj[8] and the distinguished historian Vincent Smith points out that many Rajput clans are descended from foreigners , notably Iranians who entered India in the 5th and 6th centuries A D [9]

It is significant that these traditions point to close and cordial relations between Indian and Zoroastrian Princes until the fall of the Sassanian Empire and to a Zoroastrian presence in India, in those early times

Dr D B Spooner Fellow of Stanford and Harvard Universities, and for some time Superintendent of the Archaeological Survey of India, commenced early in 1913 excavations at the ancient Buddhist site of Asoka s capital Pataliputra, modern Kumraha near Patna His discoveries lead to some interesting and totally unexpected conclusions and in a two part paper published in the Journal of the Royal Asiatic Society of Great Britain (January and July 1915) Dr Spooner went so far as to advance the theory of a Zoroastrian Period of Indian History , in Mauryan times This paper in the words of Sir Jivanji Modi threw a bombshell in the peaceful camp of oriental scholars

If the idea of a Zoroastrian Mauryan dynasty seems too improbable almost more intriguing is the tradition of Changraghacha This learned Brahmin having disputed

with Zoroaster, in the Kingdom of Bactria, and having been converted by the Prophet, is said to have returned to his homeland to preach the new faith, which he accomplished with such zeal and success that he is credited with having won 80 000 brahmin converts ! This is related in the Changraghacha Namah one of the manuscripts collected and translated by Anquetil du Perron If this tradition can scarcely be commended as historical truth, even as pure myth it would seem to suggest, like Spooner s thesis that the ancestors of the Parsis had since the remotest times, established a presence in the land of their future adoption

It is therefore hardly surprising to hear though this is not generally known, that colonies of Zoroastrians flourished at Rohilkhand, Dehra Dun, Chandrauli and various places in Northern India down to Delhi and also in Sind between the 11th and 15th Centuries— remnants of earlier settlements dating back perhaps into achaemenian times The Tartar king Timur describes one such Zoroastrian colony at Taghlikpur north of Delhi and in his autobiography 'Malfuzat i Timur records that he savagely destroyed it

By the end of 16th century about the time the East India Company was establishing itself in India the descendants of the Zoroastrian colonists scattered over Northern India, gravitated towards the West Coast, to escape the waves of Mongol and Afghan invasion that ravaged Northern India in the Middle Ages

Here colonies of Zoroastrians seem to have preceded them from earlier times Two copper plate grants of Vijayaditya Chalukya King of Badami carry inscriptions dated Saka 622 (700 701 A D) and Saka 627 (705 706 A D) which record that the Zoroastrians paid tribute to him These Zoroastrians were almost certainly settlements of traders from the Southern maritime province of Pars who since Sassanian times had carried on a flourishing trade with the West Coast of India Ceylon and China This traffic was accelerated by the building of the port of Bokht Ardashir (Bushir) by the Sassanian King Ardashir (237 A D) and small colonies of traders settled temporarily or permanently on the West Coast of India with the permission of local rulers such as Vijayaditya These settlers came to be known as Parsis or the people of Pars

Pahlevi inscriptions on stone testify to their presence at various places on the West Coast as far south as Malabar, and on the East Coast upto Madras With the Arab conquest (641 A D) control of trade and maritime traffic passed into Arab hands Inevitably the Iranian trading colonies in India lost contact with the mother country, and many were obliged to make for themselves a home in India It is possible that in the course of time, they were joined by their co religionists from Persia fleeing from Arab persecution

A movement such as this may have provided the basis for the Sanjan legend and grown centuries later into a tradition of mass exodus But if such a landing did take place in the 8th century at Sanjan or elsewhere on the West Coast it was certainly not for the first time Despite the Sanjan legend and the conflicting theories with which it is surrounded it would now seem that the ancestors of the modern Parsis came to India at various times through the centuries beginning perhaps as early as Darius conquest in 512 B C and culminating possibly in the landings at Diu and Sanjan

In any event, if the wise Hindu Prince Jadi Rana, was fictitious, the kindness with which he is credited was not He is symbolic of the remarkable degree of *generosity and religious toleration* with which the early Zoroastrian settlers in India were treated It is a unique and remarkable fact that neither Hindu monarchs nor Persian Emperors at the height of their power, indulged in religious persecution and the early Zoroastrian settlers lived among the old Hindu communities and rulers, in an environment of tolera tion and peace a fate strikingly dissimilar to that of their unfortunate co religionists in Iran, who suffered unspeakable miseries and persecutions until the end of the last century

There is no continuous historical account of the Zoroastrians for about 700 years after their appearance on the West Coast of India The Information we have is at best fragmentary Sanjan is considered the first major Zoroastrian settlement in india and from there the Zoroastrians spread to the surrounding towns Cambay around 920 Navsari where they settled about 1142 then on to Anklesvar in 1268 and crossing the Nirbada to Broach where the first Tower of Silence dates from 1309 The Zoroastrians also settled in Vankaner Variav in Thana Salsette and Kalyan, but did not at this time go to Surat which was of no importance until Akbar seized it in 1573

Having settled in India the Zoroastrians fared well Idrisi[10] the well known Arab traveller who visited Sanjan in 1153 speaks of the industry intelligence courage and wealth of the Sanjan Parsis of those days Cambay another Parsi settlement was in the 11th and 12th centuries considered to be one of the richest towns in India [11]

In the late 16th and early 17th centuries the Zoroastrians moved to Surat and here came into close contact with the Portuguese the Dutch the French and the English all of whom had trading interests in Surat now the best port in Western India Surat remained the headquarters of the Zoroastrians until the end of the 18th century when the city was greatly diminished by two severe famines in 1790 and 1805 followed by a great fire in 1837 These calamities drove large numbers of Zoroastrians to Bombay which has since remained the stronghold of the Zoroastrians in India

The Zoroastrians have contributed greatly to the industrial and social develop ment of India and also to its political evolution The first textile mills were founded by Parsis who laid the foundation of India s flourishing textile industry [12] The great Tata steel plant at Jamshedpur was the first of its kind in India and the Tata concerns have grown into a vast network of the most varied enterprises as well as charitable trusts Their founder Sir J N Tata was a man of extraordinary vision, energy and courage The British Government having done everything possible to obstruct his industrial enterprises and having failed to quench his spirit, finally knighted him

The Wadia family were pioneers in Shipbuilding and were master builders to the East India Company Until the advent of steel ships vessels for the British Navy— 56 men of war including Nelson s flagship The Cornwallis — were built in India in the Wadia Shipyards

Sir Jamsetjee Jeejeebhoy the first Indian Baronet was a man of remarkable nobility of character and public spirit Nearly a hundred years ago he founded the numerous and carefully conceived public charities from which the people of Bombay

continue to derive benefits— the J J Hospital the School of Art and numerous other institutions which are open to members of all communities Although the Zoroastrian community is the smallest in India, its leaders have always thought largely, in terms of the country not merely in terms of their own restricted needs and welfare ' I am proud of my country," Mahatma Gandhi said "for having produced the splendid Zoroastrian stock, in numbers beneath contempt but in charity and philanthropy perhaps unequalled, certainly unsurpassed

The earliest educational institutions of the modern kind and the first vernacular press[13] were established by Zoroastrians and not unnaturally they were also in the fore front of the struggle for India s freedom, though this is a fact not often realised In his autobiography[14] Mahatma Gandhi relates the episode of Rustamji Jivanji Ghorkhodu in whose home Gandhiji stayed during his second visit to Africa, and who helped Gandhiji to escape in disguise when his life was threatened in Durban in 1892 But for this timely escape, the history of India may well have been different Ghorkhodu known as 'Parsi Rustamji' went to settle in Durban at the tender age of 13 and was Gandhiji s ardent helper in his fight for the rights of the Indians of South Africa

Sir Pherozsha Mehta Dr Dadabhoy Naoroji and Sir Dinshaw Wachha were the founder members of the Indian National Congress which achieved independence for India, and Dr Dadabhoy Naoroji was its second president (1886) It was Sir Pherozsha Mehta who laid the foundation of Municipal Self Government in Bombay and in this Bombay gave a lead to the rest of India It is a remarkable fact that the Zoroastrians have consistently refused to claim the special privileges and rights accorded to minority communities in India, and have been content to be judged on merit in open competition, and through the elective processes

There are certain well defined characteristics which Zoroastrians seem to share An engaging Zoroastrian trait is an obsession with charitable trusts Every Zoroastrian who can afford to will make a charitable trust to endow and maintain hospitals schools orphanages cheap housing for the poor or other more modest objectives The Charity Commissioner s Register of Registered Charitable Trusts in Bombay is crammed with an incredible assortment of Zoroastrian trusts Even the very poor Zoroastrian (who can not afford to indulge in a charitable trust) has a spirit of helpfulness and a responsibility towards his fellows which is impressive and often moving

Ovington[15] who visited India in 1690 writes in his book that the Zoroastrians 'assist the poor, and are very ready to provide for the sustenance and comfort of such as want it Their universal kindness, either in employing such as are ready and able to work, or bestowing a reasonable bounteous charity to such as are infirm and miserable leaves no man destitute of relief, nor suffers a beggar in all their tribe ' It is typical that at the time of the Surat famine in 1790 Sorabjee Maneckji Readymoney as well as the grandsons of Lavji Wadia Nusserwanji Maneckji and Pestonji Bomanji fed thousands of victims irrespectice of creed for a whole year Ardasher son of Dadabhai Nasserwanji, founder of the Dadyseth family did the same during the 1805 famine This enormous Zoroastrian concern for the alleviation of want and suffering would seem to stem directly from Zarthustra s ancient insistence that evil is a positive and powerful

force and that it is the Zoroastrian's duty to fight it strenuously in all its shapes, not only on the spiritual plane, but in a practical sense in everyday life This is a teaching so strongly and continuously stressed that it has become a part of the Zoroastrian character Injustice poverty, hunger disease, even dirt on the streets are seen as forms of evil which must be removed or remedied For this reason Zoroastrians are usually activists and great espousers of causes

In very simplistic terms, the central teaching of the Zoroastrian faith is Good Thoughts Good Words, Good Deeds', a creed which permeates the Zoroastrian character With this goes cleanliness of the body and the physical environment Never— or very rarely— is a Zoroastrian found bailing rubbish out of his house into the street The poorest Zoroastrian tenements are scrupulously swept clean and well tended A Zoroastrian will never pollute water— wells rivers the ocean There is in the Zoroastrian scriptures a prayer for the Leaf[16] for the preservation of green and growing things Long before ecology became fashionable this religion taught care and respect for the environment These various strands in his conditioning make the Zoroastrian generally an ethical hard working honest human being and a useful member of any community in which he may find himself

The Zoroastrians have been in India at various times since Darius conquest in 512 B C but it was between the 8th and 10th centuries that they finally settled in India During the last twelve hundred years the history of the Zoroastrians has been inextricably involved with the history of India and all that has happened on this vast sub continent The Zoroastrians were in the forefront of India s epic struggle for freedom and they have continued to contribute to the political social and industrial development of the country creating for themselves in the land of their adoption a useful and influential place, by dint of the Zoroastrian ethic of honesty hard work, with the good will of their Hindu hosts, and the help of Ahura Mazda

ZARATHUSHTRA S TEACHINGS

The Religion preached by Zarathushtra is essentially an austere one with its appeal to the intellect rather than the emotions It is also an extremely practical religion which attempts to show the way to a good life which is also a full and fruitful life eschewing asceticism and retirement, and undertaking fully the duties and responsibilities of life on earth

Zarathushtra lived and taught centuries before man had discovered the potentialities of the human mind and the excitement of philosophical speculation Nevertheless the doctrines which Zarathushtra preached in that remote time show that he was a great and deep thinker Not only did he stand far above his contemporaries but his ideas swayed the thoughts and philosophy of the Romans and sophisticated Greeks they influenced also the Jewish religion and through it Christianity and Islam and generally left an impression on the spiritual and intellectual development of the human race

The leading idea of Zarathushtra s theology— in those days a revolutionary one— was Monotheism i e that there are not many gods but only one His predecessors, the

Saoshyanto or priests of the ancient Aryan community, worshipped a plurality of beneficent spirits whom they called the "Ahuras or Asuras" who were eternally opposed to the 'Daevas the evil spirits

Spitama Zarathushtra not satisfied with this indistinct expression of the Divine Being, reduced the plurality of beneficent spirits to unity The new name by which he called the Supreme Being was Ahura Mazda "All-Wise Creator — a concept identical with the notion of Elohim (God) or Jehova in the books of the Old Testament

Having arrived at the lofty idea of the Unity and indivisibility of the Supreme Being Zarathushtra undertook to solve the problem of evil The existence of evil at the same time, as an all powerful all holy Supreme Being has always been the problem of religious thinkers Judaism solved the difficulty by attributing it to Satan— a malignant angel who rebelled against God Though defeated and driven into Hell, he still had *the power to lead mankind into sin Christianity and Islam followed* Judaism Zoroastrianism found a different answer— one which is satisfying and highly realistic

Zarathushtra solved this difficult question on two levels theologically in terms of monotheism and philosophically in terms of a cosmic dualism Philosophically Zoroaster explained the contradiction by the supposition of two primeval causes In the Yasna (XXX103) it is said In the beginning there was a Pair of Twins— Two Spirits each of a peculiar activity These twins, though different, were united as to their source and separately the authors of good and evil As soon as these two separate spirits came into being their creative activity and at the same time their permanent conflict began The history of this conflict continues to be the unchanging conflict of the world

Despite the advent of great religions and of ethical and philosophical systems the world has not changed Evil in all its shapes continues to exist side by side with good and now scientists tell us that in the purely physical sense at any rate this is necessary for the preservation of creation [17] We are told that the law of polarity pervades nature That everything physical mental or moral has its opposite and that there would be chaos without *the play and counterplay of these opposing forces and the resulting fine* balance and tension which sustains the universe

This idea of polarity is one which Zarathushtra seems to have grasped before the earliest scientists— and it is implicit in all his teachings Zarathushtra realized and accepted that an inescapable dualism besets nature and he taught that good and evil are *co existant* That good by itself has no reality without evil and that it is man s duty to realise good through a strenuous rejection of evil in all its forms

It is important to remember— as writers on this question have laboured to make clear— that while philosophically Zarathushtra believed in this cosmic dualism theologi cally he preached an uncompromising monotheism — the idea of One Supreme Being presiding over a dual universe of good and evil

Nowhere does Zarathushtra allow the existence of a separate evil spirit of equal power with Ahura Mazda and contending with him on equal terms The two primeval spirits are united *in Ahura Mazda Himself and subordinated to Him There are* important passages in the Gathas where this is clearly stated —

"Art thou not He in whom the final
cause of both intellects exists ?'

(Yasna XI viii 4)

Ahura Mazda "desiring good has created
both weal and woe

(Yasna XI v 9)

The evil spirit Angra Mainyush who disputed the kingdom on earth with the Holy Spirit, Spenta Mainyush is the opponent not of Ahura Mazda, but of Spenta Mainyush and both are equally the creatures of the Almighty [18]

It is difficult to imagine an order of perfect goodness and truth existing in a vacuum Science has shown that in a physical sense such an order is hardly conceivable But even if it were, man s life on earth would lack all meaning and savour By allowing the existence of evil Zarathushtra provided that challenge and stimulus to the good life which enables man to rise to his highest stature He also promised the ultimate triumph of good over evil and in his teachings it is clear that while Good and Evil are *co existent*, they are not *co eternal* As a result of man s constant endeavours and the advent of the promised Saoshyos (3000 years after the coming of Zarathushtra) we are told that the Evil Spirit will finally be destroyed and men s souls delivered, to reside in eternal bliss in Garothmana (Heaven) Here then is a theology which makes a practical acceptence of the existence of evil but also holds out the promise of its final extinction But whilst final bliss is promised it is important to remember that the emphasis is always on man s conscious rejection of evil

To us a metaphor Zarathushtra looked evil squarely in the eye and did not quail He realised that it was a positive and powerful force— but not one to be propitiated or appeased nor something to be overcome in retreat into cloistered virtue nor explained away sophistically as Maya or illusion It was a force which it was the Zoroastrian s duty to combat unceasingly, in all its forms and wherever it may be found and salvation lay not in fleeing from evil but in fighting it not only in a spiritual sense but in the course of one s everyday tasks so that every wrong may be rejected

The essence of Zarathushtra s teachings may be summed up in the threefold precept Humata Hukhata Huvareshta — good thoughts good words good deeds Simple though this sounds it is difficult to imagine a more basic and comprehensive prescription for the Good Life

Upon the Zoroastrian is placed full responsibility for his thoughts words and actions He is enjoined to think pure truthful and constructive thoughts, to express himself in truthful and gracious words and to fill his life with true and good deeds These good deeds are specified in detail in some of the scriptures — to protect animals help the needy cultivate the land and love truth espouse just causes and so on

Charity is made an essential part of religion [19] Zarathushtra seems to have realized that doctors and psychiatrists tell us to day that a man s health happiness and

success depend on the quality of his thoughts, and the environment he thus creates around himself In the Zoroastrian scriptures there is a great emphasis on truth and Herodotus records in his history that there were three principal qualities that the Zoroastrians stressed in the education of their young from the ages of 7 to 25— ' to speak the truth aim straight and ride superbly "

It is often supposed that the followers of Zoroaster are worshippers of fire This is wholly erroneous, but an idea which was first propagated as early as in the 7th century A D by the Muslim conquerors of the Persian Empire The Muslim abhor idolatry and the Arabs who overran Iran probably expected to find but were amazed to discover no visible signs of idolatry, in the forms of Zoroastrian worship However, it was necessary to find a popular and uncomplicated reason for exterminating the old religion which they found in the lands they conquered, and it became convenient to believe that the followers of Zarathushtra worshipped fire The term fire-worshipper as applied to Zoroastrians occurs for the first time in the writings of the Arab historians and theo logians and through them this idea seems to have gained wide currency [20]

The Ancients knew better That people" says Herodotus speaking of the Iranian Zoroastrians 'rejects the use of temples of altars, and of statues and smiles at the follies of those nations who imagine that the gods are sprung from or bear any affinity with human nature hymns and prayers are the principal worship the Supreme God who fills the wide circle of heaven is the object to whom they are addressed

The sacred fire which burns in Zoroastrian temples day and night is not in itself an object of worship— it is a symbol in exacty the same sense as the cross in a protestant church or statues in a catholic one— or even the 'Mihrab the little symbolic niche in the muslim mosque Men have always needed a symbol through which to commune with their creator to enable them to focus their minds and to reach out to abstract ideas which would not otherwise be easily grasped Religious teachers have always provided symbols Instead of a man made one Zoroaster gave his followers the symbol of Fire as being the most appropriate expression of all the attributes of the Supreme Being as creator, purifier the divine essence bright and shining that pervades the universe

Men especially in the early days of the world, have always thought of light as an expression of divinity The Vedic Hindus kept a hearth fire burning day and night In Rome the sacred fire was kept alive in the Temple of Vesta , it burned continually in the Greek Prytaneum and when the Greeks sent out colonies the emigrants took with them living coals from the altar of Hestia with which to start a national fire in their new home In Egypt Akhnaton actually decreed the worship of fire the Jews saw their God as 'a pillar of Fire and in the Bible, fire is often spoken of as expressing God s power and presence The Lord shall be unto thee as the everlasting Light [21] In his first Epistle we have St John proclaiming the message that God is light

Fire is a symbol which has always filled the minds of men with awe and reverence, and for the Parsees it continues to be God s most splendid creation and the best expres sion of his greatness and glory

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4 Khusrau Parviz A D 520 628
5 P P Bulsara, *Highlights of Parsi History*, p 21
6 Menant-Marzban, *The Parsis in India*, Vol I p 34 quoting Gladwin s Ain e Akbari II 81 and other authorities
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8 M S Irani The Story of Sanjan p 41
9 V A Smith, The Oxford History of India, p 172
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11 The Imperial Gazette of India Vol IX pp 292 293
12 The first textile mill in India was the Bombay Spinning and Weaving Mill estal lished in 1854 by Cowasji Nanabhoy Davar
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14 M K Gandhi *The Story of my Experiments with Truth* pp 236 ff
15 Quoted by Dr Hormazdyar Dastur Kayoji Mirza, *Outlines of Parsi History* p 271
16 The Siroja Yasht
17 An inevitable dualism bisects Nature so that each thing is a half and suggest another thing to make it whole as— Spirit, Matter, man woman, odd, even subjective objective in, out upper under, motion rest
Emerson— Quoted by A S Wadia— The Message of Zoroaster, p 80
18 This idea occurs in other religions
(a) Shree Krishna in the Bhagavad Gita ' These two, light and darkness ar esteemed the world's eternal ways
(b) I form the light and create darkness I make peace and create evil I, th Lord do all these things ISA XLV 7
Quoted by A S Wadia— Message of Zoroaster p 91
19 *Note*
There are some remarkable instances in which Zarathushtra lays aside the prophet, assumes the legislator and discovers a liberal concern for private aud public happiness
Gibbon Decline and Fall Vol I page 195
20 In the Shah Namah the Persian (Muslim) poet Firdausi, more than made amends for this ancient calumny
21 Isaiah LX 19

सूफी साहित्य

डा० मुहम्मद अयूबखाँ 'प्रेमी'

सूफी साहित्य सही अर्थों म अपने युग की चेतना तथा जन जीवन की सस्कृति का अक्षय काश है। भारत मे सूफी कवियो ने लाक विश्वास, लोक परम्परा लोकधर्म की अभिव्यक्ति ही नही की है, अपितु व्यापक अर्थो मे मानव मूल्यो की रक्षा करने का भी श्रेय प्राप्त किया है। यह साहित्य युगविशेप के जनजीवन का दपण ही नहीं है अपितु सहो अर्थो म जीवन की व्याख्या तथा रचनात्मक समीक्षा भी है। जनजीवन की लोक प्रियता का सम्बल पाने के कारण हिन्दी सूफी साहित्य की परम्परा सुदीघ तथा समृद्ध रही है। इस साहित्य का सही मूल्याकन करने के लिए दार्शनिक पृष्ठभूमि तथा उसके ऐतिहासिक परिसर का ज्ञान नितान्त अपेक्षित है।

सूफीमत के आरम्भ से ही सूफी महात्माओ तथा साधको ने उस सत्या वेपी दृष्टि को अपनाया है जिसम मन को ईश्वर मे लीन करन की अनवरत साधना होती है। इब्राहीम अधम (७८३ ई०), फुन्याल (८१० ई०), रबिया (८०२ ई०) जाफर सदीक, आबूहनीफ आदि सूफी साधको ने ज्ञान की खोज म वराग्य को आवश्यक माना है। सुलेमान उदरानी, धूनमून मिश्री आदि ने भावात्मक चिन्तन की एक नयी दिशा को महत्व प्रदान किया है। मसूर हल्लाज म क्रान्तिकारी विचार-तत्त्व मिलता है। यह विचार तत्व विशेप रूप से रूढियो का विरोधी था अत कुछ लोगो ने इसे इस्लाम विरोधी माना है। लेकिन आगे चलकर गज्जाली जसे तेजस्वी सूफी दार्शनिक न इस्लाम के साथ सुन्दर सामजस्य स्थापित करने का श्रय प्राप्त किया है। गज्जाली की परम्परा मे प्रसिद्ध कवि शेखसादी अत्तार और जलालुद्दीन रूमी[1] जस प्रतिभा-पुज सूफियो का आविर्भाव हुआ है।

इन्ही सूफी सन्तो का हिन्दी क सूफी कवियो पर प्रभूत प्रभाव परिलक्षित होता है। मौलाना रूमी के समकालीन इब्ने अराबी (मृ० १२४० ई०) तथा फरीदुद्दीन अत्तार ने 'वहदतुलवजूद' (कवलत्ववाद) के सिद्धान्त का प्रतिपादन किया, जिसके अनुसार परम सत्ता समस्त दश्यमान जगत का आदि स्रोत है तथा अविभाज्य होते हुए भी एक है (अलवजूद अलमुतलक अस्ल कुल्ल वजूद)। परम सत्ता के अतिरिक्त जो जो कुछ भी है वह उसके मन की उपज है, उसका कोई पृथक् अस्तित्व नही है। अलहल्लाज मसूर क अनुसार 'तेरी आत्मा (जीवात्मा) मेरी आत्मा से मिल गई है जस स्वच्छ जल स शराब। जब कोई वस्तु तुझे स्पर्श करती है तो मानो वह मुझे स्पर्श करती है। देख न सभी प्रकार स तू मैं है'[2] जब जीवात्मा म द्वत होता है तो मौलाना रूमी विरहिणी आत्मा को उपमा बाँसुरी से दत हैं।[3] हक की पूण प्रतिच्छाया केवल कामिल (सिद्ध पुरुप) म होती है। "जीव केवल पथ बिन्दु है जिसके द्वारा ईश्वर की सजन शक्ति का सचार होता है। अत जीव ही स्वामी और स्वामी ही जीव है।' इब्नुलअराबी के ऐस विचार को फुसूसुल हिकम मिस्र १९४६ पृ० ९२ पर विशेप रूप से व्याख्यायित किया गया है। अराबी के मतानुसार परमाथ तत्त्व शाश्वत सौन्दय रूप है। ससार एक दपण है जिसमे वह अपना प्रति

बिम्ब देखता रहता है। यह मत भारतीय प्रतिबिम्बवाद से समानता रखता है। इस प्रकार परमार्थतत्त्व चिन्मयी इच्छा-शक्ति (Self conscious will) स्वरूप है क्योंकि जगत उसी का परिच्छिन्न विकास है।

सौंदर्य स्वरूप होने के कारण परमार्थ तत्त्व का स्वभाव है कि वह अपने भाव में विभोर होकर विश्व दर्पण में अपने मुख को अर्थात आत्मरूप को निरंतर ही देखता रहता है। इसीलिए जगत प्रतिबिम्ब मात्र है परिणाम नहीं है। इस प्रकार सौंदर्य का आत्म प्रकाश ही सृष्टि का कारण है। सूफी सौंदर्यमात्र को उसी परम प्रेम का आलम्बन मानता है। उनके लिए विश्व में सर्वत्र व्याप्त एक ही सौंदर्य प्रेमी को आसक्त करता रहता है। वहां लौकिक और अलौकिक का कोई अंतर नहीं है।[4]

हदीस में भी कहा गया है कि "गोपन स्थिति में अकेले न रहने के कारण अल्लाह ने आत्मप्रकाश के लिए सृष्टि की है।"[5] यहां 'एको ऽहं बहु स्याम्' की शाश्वत कामना प्रतीत होती है। हल्लाज के मतानुसार हक की सत्ता का सार प्रेम है। सृष्टि से पूर्व परमतत्त्व का प्रेम अपने आप की ही अभिव्यक्ति है। अतः परमतत्त्व ने शून्य से अपना प्रतिरूप उत्पन्न किया जिसे आदम कहते हैं। परमतत्त्व ने आदम के माध्यम से ही अपनी अभिव्यक्ति की है। इब्ने अरबी का हमाऊस्त (सब कुछ वही है) वेदांत के 'सर्व खल्विदं ब्रह्म नेह नानास्ति किंचन' से समानता रखता है। इब्नेसिना के मतानुसार ब्रह्म शाश्वत सौंदर्य रूप है। संसार एक दर्पण है जिसमें उसे अपना प्रतिबिम्ब दिखाई देता है। जैसे प्रतिबिम्ब की पुतली में बिम्ब की प्रतिच्छवि दिखाई देती है उसी प्रकार इस सम्पूर्ण विश्व में मनुष्य या आदम में ही परमतत्त्व की पूर्ण प्रतिच्छवि दिखाई देती है।

सूफी मत में द्वैत सदैव अद्वैत में पर्यवसित हो जाता है। सौंदर्य के द्वारा प्रेम तक पहुंच होती है और प्रेम के द्वारा मिलन तक के लक्ष्य को प्राप्त किया जाता है। सूफियों का साध्य निस्सीम सौन्दर्य, निस्सीम प्रेम और निस्सीम मिलन या 'विसाल' है।[6] इस प्रकार यह सौंदर्य निस्सीम और प्रेम अनंत होने के कारण अंतर बाह्य जैसे द्वन्द्वों से अतीत है। तभी मौलाना रूमी कहते हैं—"मैंने अपने चित्त तथा हृदय से द्वैत का विचार निकाल डाला है। मैं एक ही को ढूंढता हूं, उसी से परिचित हूं। वही एकमात्र मेरी दृष्टि में है और उसी का नाम मैं लेता हूं। वही आदि है और वही अंत, वही प्रकट है और वही गुप्त। मेरा वही सर्वस्व है। यह भी तू ही है और वह भी तू ही है। इसके अतिरिक्त मैं अन्य किसी को नहीं जानता।"[7]

सूफियों ने प्रेम की चार साधनावस्थाएं निश्चित की हैं—शरीअत, तरीकत, हकीकत और मारिफत। धर्म ग्रंथों में निर्धारित विधि—विधानों का पालन शरीअत कहलाता है। हृदय की शुद्धता द्वारा ध्यान चिंतन की स्थिति तरीकत है। जिस अवस्था में परमतत्त्व की एकता का ज्ञान, गुणों का ज्ञान तथा कृपा का ज्ञान हो जाता है उसे हकीकत की संज्ञा दी गई है। वास्तव में यह तीनों प्रकार का ज्ञान ही सत्य का बोध है। चौथी अवस्था मारिफत सत्यानुभूति जनित सिद्धावस्था है। इसके दो रूप हैं—हाली और इल्मी। हाली संगीत नृत्य आदि के साधनों से प्राप्त अवस्था है। हाली अवस्था के दो पक्ष हैं—त्याग पक्ष और प्राप्तिपक्ष। त्यागपक्ष के अंतर्गत फना अर्थात अपनी सत्ता का विस्मरण, फक्द अर्थात अहंकार का मद, शुक्र (प्रेम मद) और वज्द अर्थात परमात्मा की प्राप्ति के पक्ष आते हैं।

हृदय को शुद्ध करने के लिए साधक सात मुकामात (स्थानों) से गुजरता है। प्रायश्चित, अकिंचनता, त्याग, संताप, ईश्वर विश्वास, धैर्य, तथा निरोध के सात स्थान हैं। अपने यहां सात भूमियां हैं—भूः, भुवः, स्वः, महः, जनः, तपः और सत्यम। सूफियों का मत है कि यदि ब्रह्म जल रूप है तो सृष्टि हिमरूप है। इस प्रकार सृष्टि उसी परमतत्त्व का विवर्तन है। गज्जाली के मतानुसार दृश्य तथा अदृश्य सृष्टि के दो रूप हैं। अदृश्य सृष्टि के भी दो रूप हो जाते हैं—आलमे उल जबरूत तथा आलमे-उल मल्कूत। आत्मा

का सम्बन्ध आलमे उल जबरूत से है तथा देवदूतों के रहने का स्थान आलमे उल मल्कूत है। हल्लाज के मतानुसार पाँच आलम (लोक) हैं—आलमे नासूत (भौतिक लोक), आलमे मल्कूत (चित लोक), आलमे जबरूत (आनन्द लोक) आलमे लाहूत तथा आलमे हाहूत।

सूफियों के अनुसार जीव और अल्लाह एक ही हैं। 'अनअल हक' से जीव अल्लाह का प्रतिरूप सिद्ध होता है। अल्लाह ने अपने नूर से अपने अनुरूप आदम की सृष्टि की। इसी आदम में रूह वह अलौकिक शक्ति है जिससे अल्लाह की झलक दिखाई देती है। आदम म दूसरी वस्तु है कल्ब। रूह के साक्षात्कार करने का माध्यम कल्ब ही है। कल्ब को सत्य का दर्पण और अल्लाह का आवास माना जाता है। अल्लाह के साक्षात्कार म बाधक है नफ्स। वासना या ऐन्द्रियता ही नफ्स है जो कल्ब के चारो ओर छाई रहती है। बेचन रूह फिर भी अल्लाह की याद दिलाती रहती है। साधना की सात भूमियाँ है—इश्क, जहद, म्वारिफ वज्द, हकीक, वस्ल और फना। सूफियों की यात्रा का आरम्भ इश्क से होता है और उसका अन्त फना है। इश्क की आग नफ्स को भस्म कर देती है जिसस कल्ब निमल हो जाता है और अल्लाह का साक्षात्कार सम्भव हो जाता है।

इतिहास पर एक विहगम दृष्टि डालने के अनन्तर ज्ञात होता है कि भारत म सूफिया का आगमन ७१३ ई० के आसपास हुआ है। इसका केन्द्र सिन्ध म मुल्तान नगर था। तथ्यो से पता चलता है कि यहाँ पर ही सूफी साधना म तान्त्रिक, यौगिक और रासायनिक साधनाओ का समावेश हुआ था। प्रथम भारतीय सूफी सन्त शेख इस्माइल लाहौरी (१००५ ई०) माने जाते हैं। इनके बाद शेख अली बिन उस्मान अल हुजरीरी (मृ० १०७२ ई०) भारतीय सूफी सम्प्रदाय के प्रवत्तक माने जाते है। इसक पश्चात सयद अहमद सुल्तान सावी सरवर (मृ० ११८१ ई०), ख्वाजा मुईनुद्दीन चिश्ती, कुतुबुद्दीन बख्तियार काकी, बहाबुद्दीन जकारिया शहाबुद्दीन सुहरावर्दी, मखदूम लाल शाहबाज कलन्दर, मगर पीर, ख्वाजा खिज्र सयद जलाल बुखारी, मखदूम जहाँनियाँ जहाँगश्त, सयद मुहम्मद बरहमन, पजाब के बाबा फरीदुद्दीन और अहमद कबीर, कश्मीर के बुलबुल शाह पश्चिमोत्तरी भारत के सूफिया म से अग्रगण्य माने जाते हैं। दक्षिण भारत म त्रिचनापल्ली के मजहर वली (१२२६ ई०) सयद इब्राहीम शहीद बाबा फखरुद्दीन शाखमुन्तखाबुद्दीन, जहीर बख्श, मुहम्मद अल हुसनी तथा वृन्दावन राज गसूद राज को विशेष ख्याति प्राप्त हुई है। लेकिन नथरशाह (१०३९ ई०) दक्षिण म सूफी सम्प्रदाय के प्रवत्तक माने जाते है। पूर्व म बगाल के शाह सुल्तान रूमी (१०३५ ई०) प्रवत्तक हैं लेकिन कुछ लाग मखदूम शख जलालुद्दीन तबरेजी (१२४४ ई०) को ही प्रवत्तक मानते है जिन्हाने सुहरावर्दी शाखा की स्थापना की। य शहाबुद्दीन सुहरावर्दी के शिष्य थ। शख फरीदुद्दीन शकरगज न चिश्तिया शाखा की नीव डाली। शाह शफाउद्दीन न कादिरिया शाखा का प्रवतन किया। इस प्रकार भारत म चिश्तिया, सुहरावर्दिया, कादिरिया तथा नक्शबन्दिया सूफी सम्प्रदायों का विकास हुआ।

हिन्दी सूफी काव्य की इस विशाल सांस्कृतिक पृष्ठभूमि को देखते हुए अब हम सक्षेप म सूफी साहित्य का इसी सन्दर्भ म मूल्यांकन करेंगे। वस तो हिन्दी विद्वान एकमत होकर मुल्ला दाऊद कृत चन्दायन को सूफी प्रमाख्यान परम्परा की प्रथम रचना मानते है जिसका रचनाकाल १३७७ ई० है लेकिन डा० शलेश जदी के अकाट्य तर्कों के आधार पर हम अब्दुरहमान कृत सदेश रासक (रचनाकाल ११३० ई०) को निश्चय ही सूफी काव्य परम्परा की प्रथम कृति मानेंगे।[8] कवि का आरम्भ म ही कथन है कि इस ग्रन्थ की रचना अत्यधिक स्नेह के साथ की गई है तथा रहस्य भावना स ओतप्रोत है। यह कणपुटो म अमृतस्वर की भाँति है। इसक अथ मकत का वही विलक्षण व्यक्ति ध्यान म ला पाता है जो सुरइमग अर्थात सुरति सग (सुरतियाग) म विदग्ध है।[9] इस रचना के आरम्भिक छन्दो म कर्तार या खालिक की स्तुति की गई है

और उसे समुद्र पृथ्वी, पर्वत, वृक्ष और आकाश रूपी आगन का रचयिता बताया गया है। यही परमेश्वर मनुष्यो देवताओ, विद्याधरो और आकाश माग पर चलने वाले सूय च द्र बिम्बो द्वारा स्तुत्य है। ग्रन्थ के अ त मे कामना व्यक्त की गई है कि "जिस प्रकार क्षणाद्ध मे उस विरहिणी (जीवात्मा) के काय की, अचिंतित महती सिद्धि हुई उसी प्रकार पाठक और श्रोताओ के भी काम सिद्ध हो तथा अ त म (आखिरत के दिन) सफलता प्राप्त हो —

जमि अचिंतिउ कज्जु तस सिद्धु खणद्धि महतु।
तेम पठत सुणतयह्न जयउ अणाइतु अतु॥[10]

इस प्रकार स देशरासक मे जीवात्मा परमात्मा सम्ब धी अनेक गूढाथ प्राप्त होते हैं। पति के वियोग मे जीवात्मा प्रेम विह्वल हाकर ईश्वरदूत रूपी पथिक से स देश ले जाने को कहती है। उस समय उसकी दशा का चित्रण रहस्यात्मक सकेतो के आधार पर किया गया है। मुल्ला दाऊद की च दायन (रचना काल १३७९) भी अपने रहस्यात्मक सकेतो के लिए बहुत प्रसिद्ध है। मुल्ला अ दुल कादिर बदायूनी लिखते हैं—' यह इतनी अधिक प्रसिद्ध है कि इस प्रदेश मे इसके परिचय की आवश्यकता नहीं। दिल्ली म मखदूम शेख तकीउद्दीन वाइज रब्बानी उसके पद्य विभिन्न प्रसगो म मस्जिद के मच से पढते थे। जब उसके समकालीनो न इस मसनवी को इस प्रकार महत्त्व देने का उनसे कारण पूछा तो उ होने उत्तर दिया कि इसमे आध्यात्मिक तथ्यो का उल्लेख है और जिन लोगो ने अलौकिक रहस्यो का रसास्वादन किया है वे इससे अत्यधिक प्रभावित होते हैं। इसमे दैवी प्रेम उद्दीप्त होता है और इस पुस्तक का कुरआन की आयतों क साथ सामजस्य भी है।[11] इस प्रकार च दायन म नूरक और च दा की प्रणयगाथा के माध्यम से लौकिक धरातल पर आसीन होकर प्रेम के हकीकी रूप के मम को साकेतिक भाषा का आश्रय लेकर उदघाटित किया है। इसके पश्चात सूफी काव्य की परम्परा म कुतुबन कृत मृगावती जायसी कृत पदमावत, अखरावट, सखरावत चम्पावत, इतरावत, मटकावत, चित्रावत खुर्वानामा, मोराइनामा, कहरानामा, होलीनामा, आखिरी क्लाम नैनावत, चित्ररेखा[12] और कन्हावत[13] मझन कृत मधुमालती (१५४५ ई०) आलम कृत माघवानल कामकदला (१५८३ ई०), उस्मान कृत चित्रावली (१६१३ ई०), शेखनबी कृत ज्ञानदीप (१६१९ ई०), यामत खाँ जान कृत कनकावती, हुसैन अली कृत पुहुपावती, कासिमशाह कृत हस जवाहर, नूर मुहम्मद कृत इ द्रावती तथा अनुराग बासुरी, शेख निसार कृत यूसुफ जुलेखा, ख्वाजा अहमद कृत नूरजहाँ शख रहीम कृत प्रेमरस नसीर कृत प्रेमदपण हाजीवली कृत प्रेमनामा ऐसी ही प्रसिद्ध प्रमाख्यानक रचनाएँ हैं जिनमे सूफी दशन के गूढाथ अभिव्यक्त हुए हैं। इन कवियो क अतिरिक्त सूफी काव्य-परम्परा को सम्वर्द्धित करने वाले कवि हैं—अमीर खुसरो, शख अब्दुल कुद्दूस गगोही अलखदास (ज० १४५६ ई०) सुल्तानुत्तारकीन शेख हमीदुद्दीन नागौरी (ज० ११८३ ई०), कबीरदास यारमुहम्मद (यारी साहब), शाह ताराबअली कल दर आदि जि होने सूफी दर्शन के अनुभूतिपरक रूप को अमरवाणी प्रदान की है। प्रसिद्ध कवि अमीर खुसरो न हजरत निजामुद्दीन औलिया क देहावसान पर साकेतिक सूफी शली म यह दोहा पढ़ा था, जिसका अलौकिक गूढाथ देखिये—

गोरी सोवे सज पर, मुख पर डारे केस।
चल खुसरो घर आपने, रन भई चहुँ देस॥

अमीर खुसरो ने परमात्मा और हजरत मुहम्मद के सम्ब ध म जो आध्यात्मिक सकत दिये हैं व भारतीय सूफी काव्य के लिए दिशा निर्देशन करते हैं —

सभी सखिया का पिया पियारा। सब में है और सब सौं यारा॥
बाकी आन मुझ यह भा। जाती है पिन दखी चा॥

तथा

एक पुरुष है दई सवारा। दुनिया का निस्तारन हारा॥
वाके चरना लाग रहो। ज्यादा वचन न मुंह से कहो॥[14]

१३वीं शताब्दी में ही सूफी चिंतकों ने नाथ-पंथी सिद्धान्तों को आत्मसात कर लिया था। सूफियों के मध्य संकुचन (इजमाल) और विस्तारण (तफसील) का विश्वास महत्त्वपूर्ण है। विस्तारण की दशा में सम्पूर्ण जगत उसी का अभिव्यक्त रूप है और संकुचन की स्थिति में शून्यमात्र अवशिष्ट रह जाता है—

जो बिस्तरैं तो सब सकत सकोच सो सोय।
एक पुरुख के नांव दस, बिरला जानैं कोय॥[15]

शेख हमीदुद्दीन नागौरी का कथन है कि जीवात्मा में परमात्मा जब अपने रंग के रसायन का संचार कर देता है तो रोगिणी जीवात्मा जोगन हो जाती है। यहाँ उन पर नाथ पंथी प्रभाव है—

रोगनि गइ जोगिनि करी गनी गई को दास।
भयन रसायन संचरै, रंगु जु मारै ओस॥

शेख अब्दुल कुद्दूस गंगोही (१४५६ ई०—१५३४ ई०) के गुरु थे शेख अहमद अब्दुल हक (मृ० १४३४ ई०) वे कबीर के समकालीन तथा पूर्ववर्ती कवि रहे हैं। उनका एक दोहरा देखिये—

क्या हौं सीस न न्यावऊँ ऐसा देखूँ माय।
बाहर भीतर है सखी, आपन एक खुदाय॥[16]

शेख अब्दुल कुद्दूस गंगोही अपने उपनाम 'अलखदास' के नाम से प्रसिद्ध रहे हैं। 'अलखदास' अपने को वधू और परमात्मा को पति मानते हैं। उस पति ने वधू के लिए ही अपने व्यक्तित्व को आकर्षक बनाया है। जिस प्रकार सुगंध पुष्प में रहती है उसी प्रकार रचना में रचनाकार समाया हुआ है। फिर जीवात्मा उसके साथ क्यों न क्रीडा करे—

धनि कारन पिय आप सवारा। बिनु धनि सखी कंत किन हारा।
यह खेल धनि माँही एवाँ। बास फूल मेंह आछे जवाँ॥
क्यों नहीं खेलूँ तुम संग मीता। मुझ कारन तैं ईता कीता।
'अलखदास' आख सुनि लाई। सोई बाक अरथ फुन सोई॥[17]

जगत में परमात्मा का ही अस्तित्व सर्वत्र व्यापक है। 'जिधर देखता हूँ उधर तू ही तू है' या 'सर्व खल्विदं ब्रह्म नेह नानास्ति किंचन' का भावानुवाद देखिये—

जिद्धर देखूँ है सखी तिद्धर और न काइ।
देखा बूझ विचार में सब ही आपुन साइ॥[18]

'अलखदास' निश्चय ही एक श्रेष्ठ रहस्यवादी कवि हैं। वे केवलत्ववादी हैं—

एक अकेला साइयाँ, दुइ दुइ कहौ न कोइ।
बास फूल हैं एक ही, कह क्यो दूजा होइ॥[19]

अलखदास के कई दोहरे कबीर की साखियों से तुलनात्मक साम्य रखते हैं। उनकी रमैतियों के विषय में भी यही तथ्य है। देखिये—

अलखदास—जैसो कुम्भ अम्ब महँ भेव। तसो बुंद बदी नरभेव।
बाहर भीतर कहा न जाय। सरब निरंतर ऐक काय॥[20]

कबीरदास—जल में कुम्भ कुम्भ में जल है, बाहर भीतर पानी।
फूटा कुम्भ जल जलहिं समाना, यह तत कथ्यो ज्ञानी॥[21]

अलखदास—हेरल हेरत हे सखी, हौंधनि गई हिराय।
परया बूंद समुंद महँ, कह क्यो हेरी जाय ॥[22]
कबीरदास—हरह हेरत हे सखी, हौं भी गई हिराय।
बूंद समानी समुन्द महँ सो कत हेरी जाय ॥[23]

कबीर (स० १४५५—स० १५७५) पर सूफी मत का प्रभाव भी कम नही है। उनपर हल्लाज के प्रेमवाद का प्रभाव स्पष्ट रूप से परिलक्षित होता है—

कबीर बादल प्रेम का, हम पर बरसा आइ।
अंतर भीगी आत्मा, हरी भई बनराइ ॥[24]

इब्नेसिना का सौंदयवाद उनकी कई रचनाओं में है। कबीर का ब्रह्म अनिवचनीय सौंदय का चरम विकास है जिससे जीवात्मा चेतना प्राप्त करती है—

कबीर तेज अनंत का, मानो ऊगी सूरज सेणि।
पति सँग जागी सुंदरी, कौतुक दीखा तेणि ॥[25]

कबीर का विश्वास है कि सात्विक प्रेम की अभिव्यक्ति सात्विक हृदय मे होती है। जिस हृदय मे प्यार और रस नही उनका जन्म ही बेकार है—

जिहि घट प्रीति न प्रेम रस पुनि रसना नहिं राम।
ते नर इस ससार मे उपजि भए बेकाम ॥[26]

सूफीमत मे दाम्पत्य प्रेम को आदश माना गया है। दाम्पत्य प्रेम के प्रतीको का प्रयोग कबीर ने इस प्रकार किया है—

हरि मेरा पीव भाई हरि मेरा पीव
हरि बिन रहि न सकै मेरा जीव।
हरि मेरा पीव मैं हरि की बहुरिया
राम बडे मैं छुटुक लहुरिया ॥[27]

जायसी के काव्य म सूफी दशन की अनुभूति परक व्यजना का चरम सौंदय मिलता है। उनके मतानुसार जीव परमात्मा का ही अश है अत ब्रह्म का ही प्रतिरूप अखिल सृष्टि म अभिव्यक्त हुआ है। सकोचन और विस्तारण का यही वास्तविक रूप है—

बूँदहि समुद समान, यह अचरज कासे कहौं।
जो हेरा सो हेरान मुहमद आपुहि आपु महँ ॥[28]

जायसी ने शरीअत तरीक्त मारिफत और हकीक्त की चर्चा अखरावट म की है—

कही तरीक्त चिस्ती पीरू। उधरित असरफ और जहँगीरू ॥
तेहि के नाव चढा हौं धाई। देखि समुद जल जिउ न डराई ॥
जेहि क एसन सेवक भना। जाइ उतरि निरभय सो चला ॥
राह हकीक्त पर न चूकी। पठि मारिफत मारि बुडूकी ॥
बूढि उठ लेइ मानिक माती। जाइ समाइ जोति मह जाती ॥
जेहि वह उ ह अस नाव चढावा। कर गहि नीर खेहि लेइ आवा ॥
साँचा राह सरीअत जहि बिसवास न होइ।
पाँव राखि तहि सीढी निभरम पहुँचे सोइ ॥[29]

इस्लाम मे हकीकत के लिए आठवें स्वग की बात कही जाती है जिसे शदाद कहते हैं और जहाँ अल्लाह की कुर्सी है। इन स्वर्गों के सम्बन्ध म जायसी का कथन इस प्रकार है—

(१) सात बिहिस्त विधिने औतारा। औ आठई शदाद सँवारा ।।[30]

(२) खुलि हैं आठा पवरि दुआरा ।[31]

(३) एक एक मन्दिर सात दुआरा ।[32]

(४) चारि बसेरे सा चढै सत सौं उतर पार ।[33]

आलमे जबरूत (आनन्द लोक) के सम्बन्ध मे जायसी कहते हैं —

तहाँ न मीचु न नीद दुख रह न देह महँ राग।
सदा अनन्द मुहम्मद, सब सुख मान भोग ।।[34]

जायसी के सूफी मत पर हठयोग का प्रभाव भी परिलक्षित होता है। आँख, कान, नाक, मुख वायु और उपस्थ के नव द्वार शरीर म हो हैं और गीता म उस नव द्वारा का नगर कहा गया है[35] तथा ब्रह्मरन्ध्र को गगन अथवा दशम द्वार कहा गया है। जायसी ऐसा ही कहते हैं —

नौ पौरी पर दसवें दुआरा। तहि पर बाज राजघरियारा ।।

घरी सा बैठि गन घरियारी। पहर पहर सो आपन बारी ।।
जबहि घरी पूजि तेहि मारा। घरी धरी घरियार पुकारा ।।
परा जो डाँड जगत सब डाँडा। का निचिन्त माटी का भाँडा ।।[36]

सूफी मत के अनुसार साधना के सात सोपान हैं। कुतुबन इन्ही भूमिया के सम्बन्ध मे कहते हैं —

सात सरग चढि धावो जाऊँ।
जहाँ सुनौं मिरगावती नाऊँ ।।[37]

इसी प्रकार जीवात्मा और परमात्मा के मिलन की अद्वैत दशा का चित्रण किया गया है —

दुई न रहे एकौ भौ गाता।
उहिए वह राता उह रे उहि राता ।।

जिउ जिउ एक परान घट देखेवा बूझिय मथ।
पसरी चुरइन प्रीति की छाईं रही दुई गथ ।।[38]

मझन ने अपने प्रमाख्यानक काव्य मधुमालती (रचना काल १५४५ ई०) म परमात्मा की झलक सर्वत्र दिखाई है —

देखत ही पहिचानेउ ताही। एही रूप जेहि छँदरयो मोही ।।
एही रूप बुत अहै छपाना। एही रूप रवि सृष्टि समाना ।।
एही रूप सकती और सीऊ। एही रूप त्रिभुवन कर जीऊ ।।
एही रूप प्रगट बहु भेसा। एही रूप जग रक नरेसा ।।

शेख उस्मान के प्रमाख्यानक काव्य चित्रावली (रचना काल १६१३ ई०) म अमरत्व की कामना ही प्रेरणा बनी है —

दम्पत जगत चला सब जाई। एक बचन पै अमर रहाई ।।
बचन समान सुधा जग नाही। जेहि पाय कवि अमर रहाई ।।[39]

शेख नबी ने ज्ञानदीप (१६१९ ई०) म निरजन, निर्गुण ब्रह्म का प्रतिबिम्बवादी रूप दिखाया है—

आदि अनादि निरजन नायक। एक अकार सकल सुखदायक ॥
सब घट घट महँ वह परधाना। सब महँ जोति उहै सत माना ॥
ओहि के रूप सब होत सरूपा। ओहि सरूप नहि काहुक रूपा ॥
वह सब महँ ओहि महँ कोउ नाही। वह निरूप सब जग उपराही ॥[40]

मुगल बादशाह मुहम्मद शाह रगीले के समकालीन कवि कासिमशाह ने राजाहस और रानी जवाहर मे आध्यात्मिक सकेत इस प्रकार किया है —

कौन जवाहर रूप सोहाई। कौन शब्द जो करत बडाई ॥[41]

इसी प्रकार के आध्यात्मिक सकेत शेखअहमद ने 'नूरजहाँ' म किये हैं —

कवन सो देस बसै जहू मूरी। जेहि क लखत होइ दुख दूरी ॥
देखेउ यहि काआ के माही। दूसर घाट अपर कहु नाही ॥[42]

हाजी वली (मृ० १८३८ ई०) ने अपन काव्य प्रेमनामा' मे प्रेम की पीर रहस्यवादी रूप म यक्त की है। इस रचना के आरम्भ म वे अपने पीर सैयद मुहम्मद अबूसईद का स्मरण करते हुए अपने मुर्शिद शेख अहमद बिन कुतुबुद्दीन का परिचय देना नहा भूलते। उनके ऊपर शेख फीरोज की कृपा थी। ईश ब दना, नबी हजरत मुहम्मद साहब का गुणगान और चारो खलीफाओ की प्रशस्ति सूफी काव्य की परम्परा के अनुकूल ही है। पीर की अनुभूति द्रष्टव्य है —

नैन रकत पतियाँ लिखूँ ऐसी गति मेरी।
चूक पडी मुझ बख्शिये हू चरी तेरी ॥
सोवत जागत रन दिन मुझे वही अदेसा।
जोगन हुँ ढूँढत फिरूँ पिउ कौन से देसा ॥[43]

सूफियों की कृष्ण काव्य धारा —नवीन अनुसधान के आधार पर हिदी साहित्य के इतिहास सम्बधी कुछ नवीन तथ्य प्रकाश मे आये हैं। जिस कृष्ण काव्य धारा को भक्तिकाल मे सूरदास द्वारा प्रवर्तित माना जाता है वह सही नही है। वास्तविकता तो यह है कि आदिकाल मे ही कृष्ण काव्य धारा का भक्तिमूलक स्वर विकसित हो चुका था।[44] इस काय धारा की शाखाये हैं (१) राधा कृष्ण की वष्णव परम्परा के भक्ति गीत जो स्तुतिमूलक उपदेशमूलक और सरस लीलात्मक हैं। (२) नाथसिद्ध परम्परा से प्रभावित गोबिद तथा विटठल के स्तवन जिनमे निगुण सगुणवाद का विभेद विरोध नही अपितु समवय था। (३) जन दष्टिकोण से लिखे गये कृष्णचरित (४) शुद्ध शृगारिक और काव्यशास्त्रीय दष्टि से लिखे गये कृष्ण काव्य (५) सूफीपरक अर्थो का व्यजक कृष्ण काय जिनका सकेत मीर अब्दुल वाहिद बिलग्रामी द्वारा लिखित 'हकायके हिदी जैसे ग्रथो म मिलता है। ख्वाजा गसूदराज, अमीर खुसरो, सयद मुहम्मद हुसनी ऐसे ही कवि हैं जिहोने सूफीपरक अर्थो का व्यजक कृष्ण काव्य रचा है। उनके बाद सूफिया ने कृष्णलीला का खुलकर प्रयोग किया है तथा मुसलमानो के समक्ष सूफीमत परक याख्या भी की है। कृष्ण हजरत मुहम्मद साहब के लिए ब्रज और गोकुल क्रमश आलमे नासूत तथा आलमे जबरूत के लिए प्रयुक्त बताये गये हैं।

जायसी ऐसे प्रथम कवि हैं जिहोने कृष्ण-काव्य धारा के महाकाव्य कहावत (रचना काल १५३५ ई०) की रचना की है।[45] इस महाकाव्य की रचना पद्मावत से पूव हुई है क्योकि शाहेवक्त के रूप मे यही हुमायूँ की प्रशसा की गई है —

देहली कहौं छत्रपति नाऊँ
बादशाह बडसाह हुमायूँ ॥

आरम्भ मे कवि ने ईश्वर स्तुति सृष्टि के आरम्भ तथा उसके प्रसार के सम्बन्ध मे कहा है —

सात सरग और धरती साता
जग उपजै और जाइ हिराता।
ताकर असतुति कीन्ह न जाई,
कौन जेहि अस करौ बडाई।

ईश्वर ने हजरत मुहम्मद साहब की प्रीति के लिए ही इस सृष्टि को सजाया है —

ओहि कै प्रीति सबहि जग साजा
बरन बरन सब कहँ उपराजा ।

इसके पश्चात जायसी ने रसूल के चार मित्रा अबूबकर, उमर, उस्मान और हजरत अली की प्रशसा करते हुए महर्षि वेद व्यास का पुण्य स्मरण किया है —

प्रनवौं वेद व्यास कै चरना जिन्ह हरि चरित सविस्तर बरना ।
हरि अनन्त हरिकथा अनन्ता गावहिं वेद भागवत सन्ता।[46]
सुनेउँ पढेउँ भागवत पुराना पाएउँ प्रेमपथ सधाना ।
अदसन प्रेम कहानी दूसर जग महँ नाहि ।
तुरकी, अरबी, फारसी, सब देखहुँ अवगाहि ।।

जायसी ने कनुप्रिया या कन्हप्रिया को (राहि < राह < राहा < राधा) राहि के नाम से रासलीला वाले प्रसग मे दिखाया है जहा सम्पूर्ण सृष्टि को विराट रास नृत्य के रूप म नाचते हुए हम देखते हैं—

नाच धरति गगन बरम्हडा सात अकास पतार अखडा ।
चाँद रहा थिर नाचहिं तारा सुधिबुधि भूलि नच ससारा ।
नाचै अगिन पवन जल खेहा बिजुरी राहि का ह जनुमेहा ।

जायसी ने पुष्टिमार्ग की मान्यता को भी आत्मसात किया है । पोषण तदनुग्रह ' अथवा 'कृष्णानुग्राहि रूपाहि पुष्टि ' वाला दर्शन 'कन्हावत' म है । बिना कृष्ण के अनुग्रह के ससार मे होने वाले नित्य रास को नही जाना जा सकता—

जगमह रास कान्ह कै होई ।
बिनु अनुगरह जान नहिं कोई ।।

इस सयोग वर्णन के साथ ही 'कन्हावत मे विप्रलम्भ का भी मार्मिक चित्रण है । वहाँ कृष्ण के वियोग मे सम्पूर्ण सृष्टि व्याकुल है ।

सूफियो की कृष्ण काव्य धारा के सशक्त कवि है रसखान । रसखान ने एक तरफ कृष्ण भक्ति के गीत गाये हैं[47] तो दूसरी ओर सूफियो की परम्परा के अनुसार मुहम्मद साहब तथा हजरतअली की प्रशसा करते हुए सवय भी लिखे हैं—

सिधु समान जहान के बीच म सीप बिदीध क राजथली है ।
साई सेवाती की बूद परो रम को रसखान की भाँति भली है ।।
नूर को नीर पडौ तह जाइ जहाँ अब्दुल्लहि जी की गली है ।
पारौ बिचारौ निहारौ सभ मिलि मोती मुहम्मद अन्त अली है ।।
करतार तुम्हे एतो जार न्यो न कियो कोई और समान बली ।
छलक जिन फेरौ न मार को जात सो बाँध लिया इबलीस छली ।।

छूट गयो इफरीत तहाँ यह बात न जानत भाँति भली।
दुख सकट गाढ पर जिन्ह को तिह को रमखान सुहाइ अली।।[48]

कृष्ण काव्य धारा म ही सूफी कवि शाह तोराब अली कलन्दर की कविताएँ विशेष रूप स ध्याना कर्षित करती हैं। सन १८९२ ई० म मुशी नवलकिशोर के सरक्षण म अवध अखबार लखनऊ म 'दीवान शाह तोराब अली कलदर' शीर्षक से कविताएँ प्रकाशित हुई। उन्होने गजला के दीवान म शरीअत, मारिफत, तरीकत और हकीकत पर विशेष बल दिया है। आशिक व सनम नामक प्रमाख्यान म प्रेम पात्र एक पुरुष है जिसके लौकिक प्रेम के माध्यम से अलौकिक प्रेम की व्यजना बहुत ही कलात्मक रूप म हुई है।

'ठुमरियाँ तोराब की' ब्रजभाषा के माध्यम से आपूरित भजना का सग्रह है जिसम कृष्ण की सरस लीलाएँ हैं। उन्होने कहीं कहीं विप्रलम्भ शृगार के माध्यम स जीवात्मा परमात्मा के वियाग का मार्मिक चित्रण प्रस्तुत किया है—

का हू कुँवर के कारन राधा, तन से भई पियरी दुबरी।
जब से सिधारे स्याम द्वारिका सूनी भई सब गोकुल नगरी।
रानी पुरानी भई बैरागिन राज करे नई नोखी कूबरी।
जर जर के मर मर के सखिया कूकत है दई काहू करी।
कि ह बेल्हमायो तोराब' पिया को भूल गई जो सुध हमरी।[49]

वही जीवात्मा प्रीति की अधिकारिणी हाती है जिस पर प्यारा अनुग्रह करता है। पुष्टिमाग तथा सूफी सिद्धा त का सु दर सम वय देखिये—

प्रीत करत है 'तोराब' वही सग किरपा जह पर करत है गोसैयाँ।
हाथ गहे की लाज वही को लागू मैं आप गुरू की पैयाँ॥
जब सूँ दया की मो पर गुरु ने तब सूँ भये मोरे बस माँ सैयाँ।
मोरे ता घर माँ तोराब' समायो जानत है सब लोग गोसयाँ।।[50]

सूफी साहित्य का शिल्प—सूफी साहित्य का वशिष्टय वणमाला परक ऋतुपरक निगु ण गीतपरक, लघुवार्तापरक पहलीपरक तथा नत्यगानपरक (कहरा) काव्य रूपो म दिखाई दता है। जायसी का अखरावट वजहन का वजहननामा अथवा अलिफ वाए वजहन और यारी साहब (यार मुहम्मद) का अलिफनामा वणमाला परक काव्य रूप के उदाहरण हैं। ऋतुपरक गीतो मे बारहमासा का प्रचलन है। जायसी के पूर्व विजयच द्र सूरि (१२०० ई०) द्वारा राजलदेई का बारहमासा प्रसिद्ध का य रूप है। पदमावत म प्रयुक्त बारहमासा राहुल साकृत्यायन के मतानुसार सर्वोत्तम काव्य का नमूना है।[51] इसके अतिरिक्त मधुमालती, चित्रावली, हसजवाहर यूसुफ जुलेखा जसी रचनाओ म बारहमास का कलात्मक प्रयोग मिलता है। निगु ण गीत प्राय आध्यात्मिक गूढाथ स गभित होते हैं। ऐसे गीतो म जीवात्मा की परलोक यात्रा का चित्रण होता है। कबीर, जायसी, कुतुबन मझन उस्मान की परम्परा म 'तोराब की मार्मिक व्यजना इस निगु ण गीत म प्रशसनीय है—

सयां बुलावत जहो ससुरे जल्दी सो महरा डोलिया कस रे।
नहर के सब लाग छूटत हैं काह करू अब नहि कछ बस रे।
बीरन आउ गरे तोरे लागू बीर मिलव होन जानू कस रे।
चालनहार भये हैं अचानक रहे बाबुल तोरी नगरी सो बस रे।
सात सहेली ता पर अकेली सग नही कोउ एक न दस रे।

गौना चाला 'तोराव' लगो है जो कोई रोवे वाको न हँस रे।
यह जग है सब नैहर का घर, तन से जो रहतो मन से निकस रे।[52]

लघुवार्ता के अ तगत मुहावरे, कहावतें, लोक सुभाषितें (फाक सेइ ग) तथा सूक्तिया के रूप सम्मिलित किय जा सकते हैं। जायसी की एक स्वतन्त्र रचना 'मसलानामा' इस दृष्टि से बहुत ही विशिष्ट रचना है। पहेली लेखन की प्रवृत्ति अमीर खुसरो द्वारा प्रचलित हुई। जिन पहेलियो के द्वारा आध्यात्मिक सकेत मिलते हैं वही इस कला रूप के अ तगत मानी जा सकती हैं। खुसरो की कई पहेलियो म परमात्मा तथा हजरत मुहम्मद साहब का सकेत है। पद्मावत म समासोक्ति का रूप पहेली पर ही आधारित है जिसकी व्याख्या स्वय कवि इस प्रकार कर देता है—

तन चित उर मत राजा की हा। हिय सिंहल बुधि पदमिनी चीन्हा॥
गुरु सुवा जेहि पथ देखावा। बिन गुरु जगत का निरगुन पावा॥
नागमती यह दुनिया धधा। बाचा सोइ न रहि चित बधा॥

कबीर की उलटबासियाँ भी तो मूलत पहेली ही हैं—

भील लुकया बन बीभ म ससा सर मारै।
कह कबीर ताहि गुरु करूँ जो यह पदहि बिचारै॥

हस जवाहर' म कासिम शाह ने एक पहेली इस प्रकार प्रस्तुत की है—

कौन जवाहिर रूप सोहाई
कौन शब्द जो करत बडाई।[53]

नत्यगान परक काव्य रूप कहरानामा सूफी काव्य क विशष शिल्प का परिचायक है। विवाह के अवसर पर प्राय जब दुल्हन पालकी म बठती है और कहार उसे ढोते हुए चलने लगते हैं तब उनके गीतो म आध्यात्मिक अथ के सूचक प्रतीको का प्रयोग होता है। जायसी का कहरानामा' प्रसिद्ध है।

सूफी काव्य म प्राय उन्ही अलकारो की प्रचुरता होती है जिनकी योजना कवि की प्रतिभा द्वारा होती है। उपमा, रूपक, उत्प्रेक्षा, अ योक्ति, लोकोक्ति, विभावना, अर्थान्तरन्यास, काव्यलिंग तथा दृष्टा त एस ही अलकार हैं। 'प्रतिबिम्बवाद के दाशनिक रूप को व्यजना जायसी सहज अलकारो के द्वारा और भी प्रभविष्णु बना देते हैं। य अलकार हैं रूपक उपमा और उत्प्रेक्षा—

बिगसा कुमुद दखि ससि रेखा भ तहँ ओप जहाँ जोइ देखा।
पाया रूप रूप जस चहा, ससि मुख जनु दरपन होइ रहा।
नयन जो देखा कवँल भा, निरमल नीर सरीर।
हँसत जो देखा हस भा, दसन जाति नग हीर।[54]

शेख नबी का रूपक देखिय जिसम उत्प्रेक्षा का मिश्रण है—

ऊ च पाट का कहहु बखानू। कवल-नयन जनु रवि सुलतानू।[55]

दृष्टा त उदाहरण तथा उपमा अलकारो की शोभा कुतुबन द्वारा उत्पन्न की गई है—

मिरगावती कहै देखहु रीति। दीपक पखिहि कौन पिरीती॥
नीच जु ऊचे से सग कर। भूर प्रेम कवल ज्यो भरै॥
ताहि मर क लागी साधा। पखो दिया जिमि आपुहि दाधा॥[56]

सूफी साहित्य म सबद, वाक दोहरे, रमैनी, साखी के अतिरिक्त कव्वाली और गजल जसे छन्द पर्याप्त रूप म लोकप्रिय हुए हैं। हिन्दी साहित्य के क्षेत्र म खुसरो कव्वाली और कबीर गजल क जन्मदाता

माने जाते हैं। यहाँ तक कि कुछ विद्वान कबीर द्वारा निम्नलिखित गजल को उर्दू तथा हिंदी भाषाओं की प्रथम गजल मानते हैं—

हमन तो इश्क मस्ताना हमन को होशियारी क्या।
रहे आजाद या जग में हमन दुनिया से यारी क्या।
जो बिछड़े हैं पियारे से भटकते दर बदर फिरते।
हमारा यार है हम में हमन को इंतजारी क्या।
खलक सब नाम अपने को बहुत कर सिर पटकता है।
हमन गुरु नाम साचा है हमन दुनिया से यारी क्या।[57]

इस प्रकार सूफी साहित्य का शिल्प सरल भाषा और उदात्त रचना विधान के कारण बड़ा लोकप्रिय हुआ है। संकेतों, प्रतीकों और पारिभाषिक शब्दों में भी वहाँ जनवादी विशेषता दिखाई देती है। यही सूफी साहित्य के सौष्ठव का रहस्य है।

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1 मौलाना जलालुद्दीन रूमी (मृ० सन १२७३ ई०) की प्रसिद्ध मसनवी 'मसनवीए मौलवीए मानवी' है।

2 The spirit is mingled in my spirit even as wine is mingled with pure water, When anything touches thee it touches me So in every case thou art I

—Nicolson—The Idea of Personality in Sufism Page 30

3 बश्नो अज नै चूं हिकायत मी कुनद।
बज जुदाईहा शिकायत मी कुनद॥
कज नेस्तां ता मरा बबुरीद अन्द।
अज नफीरम मर्दोजन नालीदा अन्द॥
सीना खाहम शरह शरह अज फिराक।
ता बगोयम शरहे दर्दे इश्तियाक॥
हर कसे कू दूर अज अस्ले खेश।
बाज जोयद रोजगारे वस्ले खेश॥

मसनवीए मौलवीए मानवी पृ० १२

(बाँसुरी जो कथा सुनाती है उसे सुनो। वह वियोग की शिकायत करती है। जब से मुझे बन से काटा गया है। मेरे माध्यम से नर नारियों ने आहो नाला किया है। मैं चाहती हूं कि मेरा हृदय विरह से टुकड़े टुकड़े हो जाय जिससे कि मैं जिज्ञासा के दर्द की व्याख्या कर सकूँ। जो अपने मूल से वियुक्त होता है वह उससे मिलने का व्यवसाय करता है।

4 Sufism searched for the all and found that the whole is whole in every part

K S Rama Swami—Indian Mysticism—Page 102

5 कुंतो कंजन मखफियन फउह बबतों अन ओरफा फखलक्तुल खल्क।

—आदिकालीन हिंदी साहित्य की सांस्कृतिक पीठिका पृ० २७० पर डा० राममूर्ति त्रिपाठी द्वारा उद्धृत।

6 In Sufism all duality is melted into unity in the fires of introspection Beauty leads to love and love to Bliss The Sufis search is for absolute Beauty, Absolute Love and Absolute Bliss

—K S Rama Swami—Indian Mysticism Page 104

7 दुई अज खुद बदर करदम यके दीदम दो आलम रा।
यके जोयम, यके दानम, यके बीनम यके खानम ।।
होवल अव्वल, होवल आखिर, होवल जाहिर होवल बातिन ।
बजुज याहू व यामन हू, कसे दीगर न मी दानम ।।

—रहस्यवाद —आचाय परशुराम द्वारा पृ० १७४ पर उद्धत।

8 "मैं सनेह रासउ को शृ गार प्रधान अथवा पूण लौकिक काव्य मानने के पक्ष मे नही हूँ। मेरी दृष्टि मे यह एक आध्यात्मिक और भक्तिपरक काव्य है और इसके रचयिता अद्दहमाण एक सूफी स त कवि हैं।

—डा० शलेश ज दी हि दी के कतिपय मुसलमान कवि—पृ० ३२।

9 अइणोहिणा भासिउ रइम इवासिउ
सवणस कुलियह अमिय सरो।
लइ लिहइ वियक्खणु अत्थह लक्खणु
सुरइ सगि जु विअड्ढ नरा।

—सनेह रासक अद्दहमाण

10 स देश रासक ३/२२३

11 मुल्ला अब्दुल कादिरबदायूनी—मुतखिबुत्तवारीख भाग १, कलकत्ता १८६५-६६ ई०—पृ० २५०।

12 जायसी कृत चित्ररेखा की खोज डा० शिव सहाय पाठक ने सन् १६५८ ई० म की थी तथा उसका विधिवत प्रकाशन १९५९ ई० म हुआ।

13 कहावत की सूचना मुझे डा० मुजीव रिजवी विभागाध्यक्ष हि दी विभाग जामिया मिलिया इस्लामिया दिल्ली से सन १९६७ ई० म मिली थी लेकिन डा० शिव सहाय पाठक ने इस सन १९५८ ई० मे ही खोज निकाला था।

14 अमीर खुसरो बहैसियत हि दी शायर पृ० ३०।

15 सुरूरुस्सुदूर पृ० ६८—सुलतानुत्तारकीन शेख हमीदुद्दीन नागौरी।

16 रुश्दनामा—शख अब्दुल कुद्दूस गगोही—अनुवादक—डा० शलेश ज दी—भारत प्रकाशन म दिर, अलीगढ सन १९७१।

17 रुश्दनामा—अलख बानी—पृ० ७८।

18 वही — वही —पृ० ८९।

19 वही — वही —पृ० ३१।

20 वही — वही —पृ० १३।

21 कबीर ग्र थावली पद ४४।

22 रुश्दनामा—अलखबानी।

23 कबीर ग्र थावली—साखी को अग।

24 वही पृ० ४।

25 वही पृ० १२।
26 कबीर ग्रन्थावली पृ० ७०।
27 ,, ,, पृ० १२५।
28 जायसी पद्मावत।
29 अखरावट—२६।
30 आखिरी कलाम — ५३
31 वही — ५६
32 वही — ५७
33 पदमावत — ६०
34 आखिरी कलाम — ९०
35 नवद्वारे पुरे देही नैव कुर्वन न कारयन्। भगवद्गीता
36 पदमावत — सिंहलद्वीप - १८
37 मृगावती — कुतुबन
38 वही।
39 चित्रावली —शेख उस्मान।
40 ज्ञानदीप —शख नबी।
41 हस जवाहर —प्र० २७२ कासिमशाह।
42 नूरजहा छद ४९ —शेख ख्वाजा अहमद।
43 प्रेम नामा —हाजी वली।
44 देखिये—अस्वीकृत उपलब्धिया—डा० छोटेलाल प्रभात।
45 कन्हावत' पद्मावत की भाति ही हिन्दी का एक श्रेष्ठ महाकाव्य है। कन्हावत की नवोपलब्धि से हिन्दी—कृष्ण काव्य परम्परा के एक विलुप्त अध्याय का उदघाटन हुआ है।" डा० शिवसहाय पाठक धमयुग पृ० ३५, ३० माच १९८०।
46 तुलसीकृत रामचरित मानस की चौपाई भी इसी प्रकार इसके बाद म लिखी गई है —

हरि अन त हरिकथा अन ता। कहहि सुनहि बहुबिधि सब सता।

—रामचरित मानस बालकाण्ड १४०/१

47 प्राण वही जु रहैं रिझि वापर,
रूप वही जिहि वाहि रिझायो।
सीस वही जिन वे परसे पद,
अग वही जिन वा परसायो।
दूध वही जा दुहायो वही सों
दही सु सही जु वही ढरकायो।
और कहा लौ कहौ रसखान री,
भाव वही जु वही मन भायो।

—रसखान रत्नावली प्रेमभावना खण्ड १२४।

48 दवावीन-४१३ आसफिया पुस्तकालय हैदराबाद—डा० शलेश जदी द्वारा हिन्दी के कतिपय मुसलमान कवि, पृ०-१२८ पर उद्धृत।

49 देखिये—सम्मेलन पत्रिका भाग ६२ सख्या १ पौष फाल्गुन शक १८९७ पृ०-९९ पर डा० रहमतुल्ला द्वारा सकलित पद ।

50 वही

51 हिन्दी साहित्य का वृहत इतिहास भाग १६—सम्पादकीय वक्तव्य पृ०-१४

52 सम्मेलन पत्रिका—भाग ६२ सख्या पौष-फाल्गुन, शक १८९७ पृ०-१०४ ।

53 हस जवाहर—कासिम शाह पृ० २७२ ।

54 पद्मावत—सिहलद्वीप वणन जायसी ।

55 ज्ञानदीप १६ शेख नबी— ।

56 मृगावती—उत्तरदेई खड १८७-कुतुबन ।

57 एम० ए० गनी—हिस्ट्री आफ दी परसियन लैंग्यूज एट दी मोगल कोर्ट ।

मसीही धर्म और भारतीय सस्कृति

डॉ० जे० एच० आनन्द

भारतीय मसीही धम की इतिहास—कहानी प्राय दो हजार वष पुरानी है। मसीही धम के प्रवतक प्रभु यीशु का ज म मध्यपूव के फिलिस्तीन देश के एक छोटे स गाँव वेतलहम म आज से दो हजार वष पुव हुआ था। तत्कालीन फिलिस्तीन देश पर रोमन प्रभुता का आधिपत्य था। यीशु के बारह प्रमुख शिष्य थे, जि हे प्रेरित' कहा जाता है। उन म से एक का नाम थोमा था। यही थोमा गुरु के स्वर्गारोहण के पश्चात सन ५२ इसवी मे दक्षिण भारत के आधुनिक केरल प्रदेश म पहुँचा। उसने वहाँ यीशु का शुभ स देश सुनाया। तदुपरा त वह तक्षशिला भी गया। थोमा के आगमन से भारतीय मसीही कलीसिया (चच) का इतिहास प्रारम्भ होता है। यो तो कलीसिया के दो हजार वष के इतिहास को सक्षिप्त करना असभव ही है। सुविधा के लिए भारतीय मसीही इतिहास का चार कालो मे विभाजित किया जाता है

१ सीरियन काल (सन ५२ १४९८), २ रोमन काल (सन १४९८ १७०६)

३ तूयरन काल (सन १७०६ १७९३), ४ आधुनिक काल (सन १७९३

भारत की सब प्राचीन कलीसिया केरल राज्य की है। ये अपने का सीरियन क्रिश्चियन कहते हैं। इनका सीधा सम्ब ध मीरिया देश क धार्मिक अध्यक्ष से है। जब प द्रहवी शता दी म पुतगालिया के पर भारत मे जम गये तब उ होने सीरियन मसीहियो को रोमन कथोलिक धर्माध्यक्ष पोप के अधीन करने की पूरी चेष्टा की और चाहा कि भारतीय मसीही रोम की लेटिन (लातानी) भाषा तथा धार्मिक कमकाण्ड अपनायें।

स त थोमा ने मसीहियो को द्रविड भाषा और सस्कृति अपनाने पर बल दिया था। उनकी धार्मिक विधियाँ द्राविड थीं। ये सीरियन क्रिश्चियन शाघ्र ही मलाबारी मसीहियो म घुलमिल गये और उन म आपस मे विवाह, खान पान का सम्ब ध हो गया। कनाई थोमा की स्थिति मलाबार मे बडी द ढ थी। वह राजा पैरुमल का विश्वस्त यापार सलाहकार था। राजा ने थोमा को 'पेरुम चेट्टी' (महान व्यापारी) की पदवी से अल्कृत किया था। थोमा के वारिस रवि कत्त न नाम से इतिहास मे पुकारे जाते हैं।

वास्को डि गामा के समय म दक्षिण भारत म भक्ति आ दोल्न का अत्यधिक प्रचार था। पर उस का जो रूप उत्तर भारत मे प्रचलित हुआ उस मे दक्षिण भारत का भक्ति आ दोलन भिन्न था। उत्तर भारत की भक्ति म ससार से वैराग्य का भाव था। आक्रा ताओ के पाशविक अत्याचारो से उत्तर भारत के हि दू उत्पीडित हो चुके थे। जब मनुष्य अपना सब कुछ गवा वठता है तब उसे पग पग पर निराशा और पराभव की ठोकर खानी पडती है, और उसे ससार मे कोई भी सारपूण वस्तु दिखाई नही देती। परस्वरूप यह अन त को ढूँढने निकल पडता है। प्रस्तुत स्थिति से दक्षिण की स्थिति भिन्न थी। वष्णव सम्प्रदाय यहाँ के मोक्ष साधको का एक साधन माग बन गया था। उस के प्रति जनता के हृदय म अगाध भक्ति

और अटूट श्रद्धा उत्पन्न हो गयी। विजयनगर के राजाओ ने धम से प्रेरित हो कर जिन मंदिरो का निर्माण किया, उन की स्थापत्य कला के दशन उत्तर भारत म नही होते।

पुतगाली यूरोप म समुद्री शक्ति के रूप मे ख्यात थे। कालीकट के तट पर वास्को डि गामा के पदापण से उस नये युग का समारम्भ होता है जबकि भारत ससार की राजनीति और दूरवर्ती देशो के प्रति स्पर्धा के अखाडे म घसीटा गया। पुतगाली भारतीय मसीहियो के जीवन के विषय मे बहुत कम जानते थे। जो कुछ ज्ञान था, वह उन्होने पयटको के मुँह से सुन कर प्राप्त किया था। कई किंवदंतियाँ फैली हुई थी। उन्हाने सुना था कि मलाबार का राजा मसीही है। हिंदुस्तान की अधिकाश आबादी यीशु की अनुचर है। इसी भ्रम म वास्को डि गामा एक दिन श्री काली के मंदिर म पूजा कर आया कि वह माँ मरियम की भारतीय मूर्ति है।

पुतगाली गोआ, कालीकट, कोचीन म बस गये। सहसा भारतीय मसीही समाज ने देखा कि पुतगालियो की धार्मिक विधियाँ उनके रहन सहन का तौर तरीका सीरियन मसीहियो स एकदम भिन्न है। जनता ने पुतगालिया को "फिरगी" कहना आरम्भ किया, क्योकि वे अशुद्ध और असभ्य माने गये। भारतीय मसीहियो ने उन के साथ खान पान और रोटी-बेटी का सम्बध स्थापित करना अस्वीकार कर दिया।

रोमन कलीसिया के सम्पूण इतिहास म सवश्रेष्ठ मिशनरी जो भारत आया वह सत फ्रासिस जवियर था। सत ने ६ मई १५४३ ई० को पुतगालियो की राजधानी गावा म प्रवेश किया। वे जन्म से कुलीन थ और उच्चतम शिक्षा पाये हुए विद्वान् मिशनरी थे। वे मानवता के कल्याण के लिए समस्त लौकिक सुख सुविधाओ को त्याग कर विश्व के कोने कोने मे प्रभु यीशु को अमर वाणी सुनाने चल पडे थे। रोमन कलीसिया के धर्माध्यक्ष पोप ने सत जेवियर को पौर्वात्य कलीसिया का अध्यक्ष नियुक्त किया था। उन्ह राजनीतिक और धार्मिक दोनो सम्बधो की शक्ति प्राप्त थी। परन्तु जेवियर की सफलता का आधार न तो रोम राज्य था और न पोप ही। आरम्भ जीवन भक्तिपूण एव आध्यात्मिक था।

सत जवियर तथा अन्य आरम्भिक मिशनरिया न अधिकतर समुद्री तट पर बसने वाले गरीब, उपेक्षित निरक्षर मछुआरा के मध्य मसीही धम का प्रचार किया। मसीहियत की नीव उन्ही इलाको म दृढता से पडी, जो पुतगालियो के अधीन थे। किन्तु ये क्षेत्र भारत के उपेक्षित प्रदेश थे और यथाथत जो भारत था अथवा दक्षिण भारत, वह मसीही धम से अछूता रहा।

सत जवियर के पश्चात आने वाले पाश्चात्यो का जैसे जैसे भारतीय ज्ञान बढता गया वस वसे वे विस्मय के सागर मे डूबने लगे। उन्हाने भारतीय शास्त्रो और साहित्य का अध्ययन किया, और अपने इस पूर्वाग्रह को त्यागा कि भारतीय असभ्य और जगली हैं, 'हीदन' है। उन्ह ज्ञात हो गया कि भारत की अपनी परम्पराएँ और प्राचीन सस्कृति है और वे ठीक उतनी ही प्राचीन हैं जितनी कि यूनान और रोम की हैं जिनसे मसीही धम ने बहुत कुछ लिया है। इस ज्ञान ने पाश्चात्यो की आँखें खोल दी।

सन १६०५ ई० को मदुरा म छब्बीस वर्षीय कुलीन वशज राबट डि नोबिली ने प्रवेश किया। राबट डि नोबिली ने हिंदू समाज के समक्ष मसीहियत का सही रूप रखने के निमित्त हिंदुओ का शास्त्रवेत्ता कुलीन ब्राह्मण बनना स्वीकार किया। उस समय दक्षिण भारत म हिंदू समाज के धार्मिक और सामाजिक कम काण्डा का नतृत्व ब्राह्मण वग के हाथ म था। वे राजा सामन्तो के सलाहकार थे। राबट डि नोबिली का विश्वास था कि यदि ब्राह्मण वग मसीहियत ग्रहण कर लेगा तो दक्षिण भारत शीघ्र ही मसीह के चरणो मे झुक जायेगा। उसने तमिल और सस्कृत भाषाओ को सीख कर हिंदू शास्त्रो का गम्भीर अध्ययन किया। फलस्वरूप वह जिस निणय पर पहुँचा, वह बडा क्रांतिकारी और मौलिक था। उसने कहा कि धार्मिक

और सामाजिक नियम दो विभिन्न तत्त्व हैं। भारत म मसीहियत बिना किसी सामाजिक परिवतन के, बिना कोट-पतलून हैट जूते के भी जीवित रह सकती है। मसीहियत को भारतीय खान पान, वेश भूषा, स्नान आदि से क्या लेना देना। भारतीय मसीहियो को अपनी परम्पराओ का पालन करने की स्वत त्रता है। उसने जाति और वण व्यवस्था का सामाजिक माना, और घोषणा की कि यह आवश्यक नही है कि ब्राह्मण-वण से आनेवाला मसीही पारावार मछुआरे मसीहिया से समानता का व्यवहार करे अर्थात जाति-व्यवस्था की मान्यता रह गयी। उसने दो प्रकार के पुरोहितो की कल्पना की। सन्यासी और पन्द्रारास्वामी। सन्यासी उच्चवग मसीहियो और प द्रारास्वामी निम्न वग के पुरोहित होंगे।

वह भारतीय साधु (स यासी) बन गया। उसने मदुरा मे एक आश्रम स्थापित किया और भारतीय स यासी जसा ही सयमित, कठोर साधनामय जीवन बिताने लगा। उसका आचार विचार, खान पान सब कुछ भारतीय स यासी जैसा था। उसका गरिक परिधान, भव्य गौरवपूण मस्तक पर त्रिपुण्ड, गरदन तक लटकती कुन्दुमी (चोटी) ने जनता को शीघ्र ही आकर्षित कर लिया। किन्तु सन्यासी के दशन करना सहज भी न था। उसके आश्रम म प्रवश निषद्ध था। राबट डि नोबिली पाखण्डी नही था, और न भारतीय सस्कृति को अपनाने मे ही उसका कोई पाखण्ड झलकता है। उसने भारतीय सस्कृति को, भारतीय जीवन पद्धति का, प्रेम और गम्भीर मनन चि तन के उपरा त अगीकृत किया था। वह ब्राह्मणो के खान पान और रहन सहन को उच्चतम जीवन पद्धति मानता था। इतना ही नही सन्यासी राबट ने पचम वेद' की रचना भी की, जिसम मसीही सिद्धा तो का प्रतिपादन किया गया है।

स यासी राबट के चार वप के शास्त्र प्रवचन के उपरा त जो शिष्य बने, वे उच्च वण से आये थे। राबट एक प्रसिद्ध मसीही माना जाने लगा। उच्च वण के लोग और राजा भी उसक सामीप्य पाने को उत्सुक हो गये। एक दिन मदुरा मे राजा ने सन्यासी को राजप्रासाद मे आमन्त्रित किया। उसने निमत्रण को अस्वीकृत करते हुए कहा कि आश्रम से बाहर निकलने से उसका सयमित ब्रह्मचय खलित हो सकता ह।

पुतगालियो ने ही भारत मे मुद्रण काय का सूत्रपात एव गोआ तथा बेराबोली म थियोलोजिकल कालज (मसीही धम विज्ञान) की व्यवस्था करके आत्मिक ज्ञान के क्षेत्र मे एक लहर उत्पन्न कर दी। सास्कृतिक उपलब्धियो के अ तगत पश्चिमी तट पर मेन्यूलेस्क स्थापत्यकला का प्रसार भी उल्लेखनीय ह।

आईन ए अकबरी मे मिशनरियो का इस प्रकार उल्लेख हुआ है 'यूरोप से विद्वान भिक्षुक आये हैं जिन्हे पादरी कहते है। उनका अध्यक्ष 'बाबा' (पोप) कहलाता है। वह अपनी इच्छा से कानून बदल सकता है और राजा भी उसकी आज्ञा मानने को बद्ध है। इन भिक्षुको ने सम्राट को गास्पल (नया नियम) सुनाया। सम्राट मसीही धम के सत्य पर पूण विश्वास करते हैं। राजकुवर मुराद (आठ वष) को मसीही धम के विषय म सिखाया जायेगा। अबुल फजल गौस्पल' का अनुवाद करेंगे*।

सम्राट अकबर क राज्य काल मे मसीही धम का प्रचार प्रसार जोर-जोर से होने लगा था। अकबर की धम निरपेक्ष नीति स मसीहियत के फलने म बडी सहायता मिली। सम्राट धम जिज्ञासु था, और नये नये धम की बातें सुनने म उसे आनन्द प्राप्त होता था। सन् १५८० ई० की १७ फरवरी को गाआ से चार मिशनरी फतहपुर सीकरी पहु चे और मोगोर मिशन की स्थापना हुई। इन भले मिशनरियो को आवश्यकता से अधिक आशा थी कि मुगल सम्राट उनकी धार्मिक चर्चा सुन कर मसीही धम अपना लेगा। अकबर के दरबार म मसीही धर्मोपदेशको का खूब सत्कार किया गया। जहाँ तक धम तत्व

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* 'कनवजन आफ इण्डिया जाज स्मिथ पृष्ठ ७०-७१।

सम्बन्धी जिज्ञासा का सम्बन्ध है, वह अकबर म थी, लेकिन किसी विशेष धम के प्रति अभिरुचि रखना, एक बात है, और उस धम पर विश्वास करना दूसरी बात।

अकबर ने मरियम नामक एक मसीही स्त्री से विवाह भी किया था, और उसके लिए आगरा मे एक गिरजाघर भी बनाया था, जो आज भी मरियम का चच कहलाता है। राजकुमार सलीम की शिक्षा के लिए भी गोआ के मिशनरी नियुक्त थे। अकबर ने लाहौर म चच बनाने की अनुमति दी और दान भी दिया और वह स्वत समय समय पर रोमन कथोलिक मिशनरियो के साथ चच देखने जाता था। सलीम मिशनरियो का बडा शुभ चिन्तक था, क्योकि वे उसके गुरु थे।

मुगलकाल म जयपुर नरेश जयसिंह सवाई (१६९९-१७४३) ने यूरोपीयन नक्षत्र विद्या विशारदो के बारे म सुना। नरेश जयसिंह स्वत ही नक्षत्र विद्या के एक योग्य पण्डित थे, और उन्होने जयपुर, दिल्ली मथुरा, उज्जन और बनारस म वेधशालाएँ निर्मित की थी। नरेश ने मुसल मिशन के प्रधान फादर सुपीरियर इमानुएल को लिखा कि वे उनके नक्षत्र विद्या विशारदो से नक्षत्र विद्या सम्बन्धी वार्तालाप करना चाहते हैं। फादर सुपीरियर यह अवसर क्व चूकते? उन्होने पुतगाल से तत्कालीन विख्यात ज्योतिषाचाय डि सिलवा को बुलवा भेजा। डि सिल्वा सन् १७२८ मे भारत आया और वह जयपुर म नरेश जयसिंह के सरक्षण म बस गया। सन १७४३ म नरेश जयसिंह की मृत्यु हो जाने पर डि सिलवा उपेक्षित हो गया। आज भी उसके वशज जयपुर मे हैं।

मुगलसम्राटो की सेना मे यूरोपीयन सनिक भी थे, जिन्होने अपने अनुशासन और वीरता से ऊँचे पद प्राप्त किये थे। मीर कासिम (पटना) की सेना म जरमन युवक वाल्टर रीनहृदत था। उसका उपनाम समरू था। वाल्टर एक मुसलिम खूबसूरत स्त्री स प्रभावित हुआ। उस सौन्दय सम्राज्ञी का नाम फरजाना था, और वह लतफ अली खान की बेटी थी, जिसके शरीर म कश्मीरी खून था। सेनानायक समरू ने फरजाना को अपने अन्त पुर म बुलवा भेजा और वह शीघ्र ही बेगम समरू नाम से विख्यात हो गयी।

बेगम समरू जितनी सुन्दर थी उतनी ही कूटनीतिज्ञ और बुद्धिमती। वह अपने पति के कार्यों म हाथ बटाने लगी, और उसने सेना के तमाम यूरोपीयन अफसरो से परिचय बढा लिया। सन १७७२ मे जवाहरसिंह की मृत्यु हो गयी। दिल्ली के अमीर नजफ खान ने समरू को शाहआलम की सेवा मे २१ मई १७७४ को बुला लिया, और उसे सरधाना की जागीर दे दी। समरू ने सरधाना नगर को नये सिरे से बसाया। चार वष पश्चात् (६ मई १७७८) अचानक समरू निस तान मर गया और उसके स्थान पर बेगम समरू सरधाना की रानी बन गयी, और अपने चातुय, कुशलता से भारत के इतिहास म प्रथम मसीही रानी के नाम से विख्यात हुई। बेगम समरू के जीवन की कहानी बडी रोमाचक है*। उसके जीवन मे कई उतार-चढ़ाव आये। पश्चिम मे सिख रणजीतसिंह और पूव म वेलेजली दक्षिण म मराठा सरदार, और निकट मुगल अमीर उमरावों से किस प्रकार उसने अपनी जागीर की रक्षा की, वह स्तुत्य है।

नब्बे वष की पूण आयु (२७ जनवरी सन १८३६) म बेगम समरू की मृत्यु हुई। उसे सरधाना के बडे गिरजाघर म दफनाया गया। उसकी कब्र का स्मारक पट्ट इतालवी शिल्पकार ने तयार किया था।

जीजेनबाग और हेनरिक पलचऊ दोना जरमन प्रोटेस्टण्ट मिशनरी थे, जिनका व्यय डनमाक की सरकार ने उठाने का वचन दिया था। सन १७०९ की ९ जून को जरमन मिशनरी त्रा कोबार (त्रिवाकुर) उतरे। आरम्भ म उनको बडी कठिनाई उठानी पडी। न तो जहाज का नायक उन्ह भारत ले जाने को

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* देखिए—ब्रजेन्द्रनाथ कृत, 'बेगम समरू'।

तैयार हुआ और न भारत पहुँचने पर डेनिश कम्पनी सरकार एवं डेनिश सेना अधिकारियों ने उनका स्वागत किया। येन केन प्रकारेण उनका काय आरम्भ हुआ। उन्होंने पुतगाली और तमिल भाषाएं सीखीं। पुर्तगाली इसलिए कि वह दक्षिण भारत के विदेशी व्यापारियों की व्यापार की भाषा थी, और तमिल जनता की। जीजेन बाग बडा उद्यमी था। उसने सवप्रथम तमिल भाषा सीख कर धार्मिक एव स्कूली शिक्षा देने के लिए कुछ पश्चिमी पुस्तकों का अनुवाद तमिल म किया। प्रारम्भ म रूपा तर की हस्तलिखित प्रतियाँ तयार की गयी और कुछ समय पश्चात (१७१२) यूरोप से उसे छापाखाना भेजा गया। इस छापाखाने के विषय मे फोर्ट विलियम कालेज क प्रोवोस्ट डा० क्लादियस बुकेनन ने 'क्रिश्चियन रिसर्चेज' (सन १८१९, पृष्ठ ७८) पर लिखा है 'पिछली शताब्दी म भारत मे जो कुछ अच्छा काय किया गया, उनका स्रोत यही छापाखाना है। इसकी स्थापना जोजन बाग ने की थी। यहीं स एव जरमन हेल विश्वविद्यालय के सहयोग से अरबी, सीरियाई हिन्दुस्तानी तमिल, तिलग (तेलुगु), पुतगाली डनिश, और अगरेजी भाषाओं की सकडो पुस्तकें मुद्रित होकर वितरित हुई हैं। हिन्दुस्तानी भाषा म व्याकरण' भी इसी प्रस से छपा ह, यह एक ऐसा महत्वपूण तथ्य है कि जिसका ज्ञान फोर्ट विलियम कालेज को नहीं था, जब प्रोफेसर गिलक्राइस्ट ने हिन्दुस्तानी के लिए श्रम करना आरम्भ किया था।" इस प्रकार साहित्यिक काय आरम्भ हुआ। पाठशालाएँ खुल गयी। अपनी मृत्यु के पूव सन १७१९ म जीजेनबाग ने बाइबिल के नया नियम' का तमिल भाषा म रूपा तर किया, और उसी से भारतीय भाषाओं म बाइबिल की अनुवाद परम्परा चली। साहित्य के माध्यम और शिक्षा प्रचार की पद्धति आगामी पाश्चात्यों ने पूणत स्वीकारी।

जीजेनबाग न कनावाडी बात्तियर नामक एक प्रतिभाशाली कवि को अपने धम मे दीक्षित किया था, जिसने खीस्त गाथा' तथा अ य बाइबिल की घटनाओं को पद्यबद्ध किया है। यद्यपि जीजेनबाग छत्तीस वप की अल्पायु मे स्वग सिधारा तो भी मौलिक सूझ बूझ के कारण उसका महत्त्व पाश्चात्य समाज म स्थायी है।

जब फ्रेडरिक हेल (जरमनी) विश्वविद्यालय मे छात्र था तब दक्षिण भारत मे आने की प्रेरणा बडी नाटकीय रीति से हुई। जीजेनबाग का उत्तराधिकारी शुल्टजे तमिल बाइबिल का नवीन सस्करण प्रकाशित करने के लिए हेल विश्वविद्यालय आया। श्वाट ज तथा अ य विद्यार्थीगणों को तमिल बाइबिल का प्रूफ सशोधन करने के लिए तमिल सीखने का कहा गया। श्वाट ज तमिल सीखते सीखते दक्षिण भारत जाने को उत्सुक हो गया। कि तु घर मे पहलौठा पुत्र होने के कारण पिता ने पहले तो अस्वीकार कर दिया। तत्पश्चात पुत्र की लगन जोश देख कर भारत प्रवास की अनुमति दे दी।

जब श्वाट ज ने त्राकोबार मिशन मे ३० जुलाई १७५० को प्रवेश किया तब जीजेनबाग का लगाया पौधा अपनी जडे पकड चुका था। मद्रास कड्डालोर तजोर त्रिचिनापल्ली और नेगापत्तम मे कलीसिया (चच) स्थापित हो चुकी थी। वह ज म सिद्ध पण्डित नहीं था, पर सतत प्रयास से उसने तमिल भाषा पर अधिकार कर लिया। बाद म पुतगाली अगरेजी फारसी और देशीय भाषाएँ, हिन्दुस्तानी एव मराठी सीखी। भाषाएं सीख कर विद्वान बन जाना और साहित्य रचना किसी को महान् नहीं बनाता और न इसम श्वाट ज के चरित्र की कोई विशिष्टता ही है। जरमन मिशनरी श्वाट ज पाश्चात्य इतिहास म जो अमर हुआ, उसका कारण था, भारतीय प्रजा जनों के विषय मे उसकी सम्पूण जानकारी। श्वाट ज जरमन न रहा भारतीय बन गया उसम एकारम हो गया। उसने साधुवत जीवन बिताने का निश्चय किया। अत्यन्त छोटी झोपडी, निरामिष भोजन, मुट्ठी भर चावल और फल मोटा कपडा बस यही उसकी जीवनोपयोगी आवश्यकताएँ थी।

त्रिचिनापल्ली मे अँगरेजी छावनी म कुछ समय तक श्वाट ज उनका पुरोहित रहा। अगरेजों से सम्पक रहने पर भी श्वाट ज की ख्याति मे धब्बा नहीं लगा। उसका जीवन बाहर और भीतर एक सा

था। पूण शुद्ध शुचितामय स यासी। वह धार्मिक सच्चाई का जहाँ प्रचार करता था वहाँ उस सच्चाई को दनिक जीवन म धारण किये हुए भी था। कर्नाटक के नवाब ने कहा था "पादरी, जब तक तुमको हमने देखा नही था, यही समझते थे कि यूरोपीय जन पुण्यात्मा होते ही नही।"

हैदरअली के उदगार श्वाट्ज के लिये थे "हमारे क्षेत्र म श्वाट्ज को बिना किसी रोक टोक के भ्रमण करने दो, और उनसे श्रद्धा और सम्मान का व्यवहार करो, क्योकि वे धर्मात्मा हैं उनसे मेरे राज्य को कोई हानि न होगी।"

श्वाटज ४८ वष तक दक्षिण भारत म यीशु का शुभ सदेश अपने कार्यों और वाणी से सुनाता रहा। १३ फरवरी १७९८ को, जब उसका देहावसान हुआ, तब सैनिक प्रजा, राजा रक प्राय सम्पूण दक्षिण भारत ने ऐसा शोक किया जो कदाचित आज तक किसी पश्चिमी व्यक्ति के लिए नही किया गया। राजा सरफोजी ने अपने प्रिय अभिभावक के स्मरणाथ तजोर म एक भव्य गिरजाघर बनवाया। उसने स्वत लिखित शोक गीत को चच की शिला पर प्रकीण करवाया।

श्रीरामपुर का मिशन केन्द्र

कहा जाता है कि भारत एव समस्त एशिया के इतिहास म उन्नीसवी शताब्दी परिवतन की शताब्दी है। जहाँ तक उत्तर भारत का प्रश्न है उनके धार्मिक, सास्कृतिक, राजनीतिक और साहित्यिक जीवन म अदभुत क्रान्ति इसी शताब्दी म हुई।

प्लासी के युद्ध (१७५७) के पश्चात ईस्ट इण्डिया कम्पनी के पर बगाल म दृढ़ हो गये। उन्होने क्रमश अपने पर फैलाये भी, और देखते देखत भारत मे अपना उपनिवेश स्थापित कर लिया।

ब्रह्म समाज के नियामक राजा राममोहन राय बाइबिल के महान प्रशसक थे। पाश्चात्यो की शिक्षाओ का उन पर विकट प्रभाव पडा था। उनके निकट मित्रो म यूरोपीय ही थे। यह अद्भुत उदाहरण माना जाएगा कि जब विख्यात शिक्षा शास्त्री एलकजेंडर डफ ने अपने स्कूल मे प्रथम प्रवचन के पश्चात बाइबिल की प्रतियाँ छात्रो म वितरित की और छात्रो ने विरोध किया कि बाइबिल अध्ययन उन्हे स्वधम त्याग को उत्प्रेरित करेगा तब राजा राममोहन ने आगे बढकर घोषित किया, "डॉ० होरेस, डॉ० विल्सन जसे पाश्चात्य मसीहियो ने हिन्दू शास्त्रो का गहन अध्ययन किया और तुम जानते हो कि वे हमारे शास्त्र पढ़कर हिन्दू नही हो गये। मैं स्वय कुरान का नियमित रूप से अध्ययन करता हू, पर मैं क्या मुसलमान हो गया? मैंने सम्पूण बाइबिल पढी है किन्तु मैं मसीही नही बना। तब तुम क्यो उसको पढ़ने से डरते हो? उसे पढो और स्वय जाँच करो*।"

जब वारेन हेस्टिंग्ज बगाल का राज्यपाल था तब उसने सन् १७८१ मे मुसलमान युवको के लिए कलकत्ता म एक मदरसा खोला। मदरसा का भवन ६,००० पौण्ड की लागत से निर्मित हुआ। आरम्भ म वारेन हेस्टिंग्ज ने भवन निर्माण का व्यय स्वय वहन किया। तत्पश्चात सरकारी कोष से रुपये दिये गये। उस प्रार्थी को प्रमुखता दी जाती थी जो अँगरेजी भाषा से भिन्न होता था। सन १८३० म उक्त शिक्षण संस्था म ९९ छात्र थे।

सन १७९१ को जोनाथन डकन ने बनारस मे हिन्दू सस्कृत कालेज की स्थापना की। उसका स्पष्ट उद्देश्य निश्चित रूप से अधिक कर राशि को लोक कल्याण म प्रयुक्त करना था। प्रथम वष म अधिकोष राशि १ ४०० पौण्ड थी। आगामी वर्षों मे वह २,००० पौण्ड हो गयी। सन् १८३४ को कॉलेज की प्राप्तियो म ९६ ०० पौण्ड की रकम दिखायी गयी है। कालेज का मुख्य उद्देश्य था, हिन्दुओ

* क्रिश्चियानिटी इन इण्डिया एण्ड पाकिस्तान—पृष्ठ २४४।

के पवित्र नगर मे उनकी आराधना पद्धति विधि, साहित्य और धम का सरक्षण और विकास करना (वही, पृष्ठ ३९७) कालेज मे जो विषय पढाये जाते थे, उनमें धम विज्ञान (थियोलाजी) हिन्दू कमकाण्ड, औषधि विज्ञान, वनस्पति विज्ञान, सगीत, छन्दशास्त्र, व्याकरण, कोश विद्या, तकशास्त्र, दशन विधि इतिहास, तत्वमीमासा, गणित और यान्त्रिक कलाएँ मुख्य थे तथा कॉलेज मे नि शुल्क एव सशुल्क अध्ययन की व्यवस्था थी। छात्रवत्ति भी दी जाती थी। सन् १८३४ मे प्रतिमास १६२ छात्रों को छात्रवृत्ति दी गयी। उस वष कालेज म तेरह पण्डित, एक पुस्तकाध्यक्ष, एक यूरोपीय सचिव एव अधीक्षक थ। सन १८२४ मे छात्रो की सख्या २७१ थी। बनारस के राजा एव कई प्रतिष्ठित नगरवासी समय समय पर कालेज की आर्थिक सहायता करते थे।

फोट विलियम कॉलेज की स्थापना सन् १८०० मे की गयी थी कि कम्पनी के अफसर अपने कतव्यो का पालन देशीय लोगो मे प्रभावपूण ढग से कर सकें। कॉलेज म अनेक विषयो के अतिरिक्त देशीय भाषाएँ सिखायी जाती थी, जिसके फलस्वरूप भारतीय भाषा साहित्य के विकास मे प्रोत्साहन प्राप्त हुआ। यूरोपीय विद्वान प्राच्यविद्या के शोध की ओर उत्प्रेरित हुए। कालेज के प्राय पचास भारतीय पण्डितो मे से कुछेक छात्रो को पढाते थे, कुछ कॉलेज के अनुवाद विभाग से सम्बन्धित थे, एव शेष भारतीय भाषाओं मे मौलिक साहित्य की सजना कर रहे थे। डॉ० केनन के शब्दो मे, लाड वेलेजली ने प्राच्य जगत् को प्रबुद्ध करने, एशिया को आधुनिक विज्ञान धम और शुद्ध नतिकता प्रदान करने भारत मे ब्रिटिश सत्ता एव राज्य दढ करने के हेतु फोट विलियम कॉलेज की स्थापना की थी। उसकी प्रतिष्ठा और प्रसार को देख कर मैं अनुभव करता हूँ कि यूरोपीय प्रकृति और भविष्य को भारतीय सभ्यता मे मौलिक परिवतन होगा (वही, पृष्ठ ३९८)।

'बिशप कालेज" (कलकत्ता) मे यूरोपीय मिशनरियो को भारतीय भाषाओ मे विधिवत शिक्षा दी जाती थी। इनका अपना प्रकाशन गृह भी था जहाँ से हिन्दी भाषा मे अनेक पुस्तकें छपी थीं*। कलकत्ता से तीन मील दूर हुगली नदी के तट पर बिशप मिडलटन द्वारा १५ दिसम्बर १८२० को कॉलेज की आधारशिला रखी गयी। बिशप मिडलटन कालेज के निर्माता थे। उनकी योजना को सफलीभूत किया था, इगलण्ड की चार प्रचार-सस्थाओ ने। 'प्रापेगेशन ऑफ दि गास्पल', क्रिश्चियन कालेज', चच मिशनरीज' और 'ब्रिटिश एण्ड फारेन बाइबिल सोसाइटी' पचास पचास हजार रुपये दान म दिये। किंग्ज लेटर के द्वारा इगलैण्ड और वेल्स म कॉलेज की सहायता के लिए चार लाख पचास हजार रुपये एकत्र किया गया। उपयुक्त प्रचार सस्थाएँ वार्षिक अनुदान भी देती थी।

लोक शिक्षा समिति ने दस वष तक (१८४४) प्राचीन, अमूल्य पाण्डुलिपियो के क्रय करने एव उनके प्रकाशन मे प्राय दो लाख रुपये व्यय किये थे। भारत की सनातन साहित्य परम्परा को विनष्ट होने से बचा कर जो काय समिति ने किया वह भारतीय साहित्य के इतिहास मे सदव सम्मान से स्मरण किया जायगा। सन १८३४ मे लाड विलियम बेण्टिक की आक्रामक नीति एव समिति मे नये सदस्यो के प्रवेश से प्राच्य विद्या का प्रचार प्रसार काय अवरुद्ध हो गया। किन्तु हम दूसरी ओर यह भी देखते हैं कि लाड बेण्टिक की नीति से 'शिक्षा को नया प्रोत्साहन मिला लोक कल्याणकारी सस्था मे नये प्राण जागे, सत्य नवीन शक्ति से मण्डित हुआ।"

चार्ल्स ग्राण्ट बहुत छोटी उम्र मे भारत आया था (१७६७)। सन् १७७३ मे वह 'बगाल एस्टेब्लिशमेण्ट' मे 'राइटर था। पर अपने उद्यम से वह धीरे धीरे कलकत्ता के बोड आफ ट्रेड का सदस्य

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* ब्रिटिश म्यूजियम लाइब्रेरी म बिशप कालेज प्रेस का एक प्रोस्पेक्टस सुरक्षित है, जिससे ज्ञात होता है यह प्रेस अनेक देशी विदेशी भाषाओ मे पुस्तकें छापता था।

बन गया। कलकत्ता का व्यापारी वग एव सेना अपने उच्छृखल व्यवहार के लिए बदनाम थे। पर चार्ल्स ग्राण्ट भला मसीही था। उसके सगी साथी धन बटोरने मे लगे थे, किन्तु उसने देशीय एव अपने जातीय बन्धुओ की नतिकता एव आध्यात्मिकता के विकास पर ध्यान दिया। वह यह विश्वास करता था, "भगवान ने इगलण्ड को भारत का साम्राज्य इसलिए प्रदत्त नही किया कि वह कपास वस्त्र का आयात निर्यात करे, वरन भारतीयो के प्रति उसके कुछ उच्चतम कतव्य हैं, जिन्हे उसे पूण करना होगा*। उसने अवसर चूका नही। देशीय जनो की सेवा अपने धन से की, अपने पद से की। उसने कीरनेन्दिर का दीवाला निकलने पर चच को नीलाम होने से बचाया था। वह अपने मित्र रोबट चेम्बस जो सुप्रीम कोर्ट का उच्च पदस्थ अधिकारी एव विख्यात प्राच्य विद्या विशारद था, और रेव्ह डविड ब्राउन के साथ कलकत्ता म अपने पाश्चात्य भाइयो को धम की ओर उन्मुख करता रहता था।

सन १८१३ के चाटर मे भारत म एक मसीही धर्मासन की स्थापना की व्यवस्था की गयी थो। डा० क्लादियस बुकेनन उसके नियामक माने जाते हैं। उनके नाम का उल्लेख अन्य तीन सन्दर्भो मे भी किया जाता है १ फोट विलियम कॉलेज, २ प्राच्य भाषाओ म बाइबिल-अनुवाद की व्याख्या और ३ क्रिश्चियन रिसर्चेज। तीसरा काय वस्तुत दूसरे काय का पूरक है। उन्होने दक्षिण भारत का भ्रमण करके प्राचीन भारतीय मसीही समाज, गिरजाघरो और हस्त लिपियो की खोज की, और यह ज्ञात करने का प्रयत्न किया था कि यदि बाइबिल का अनुवाद दक्षिण भारत की भाषाओ मे किया जाये तो उसकी माँग कितनी हो सकती है। डा० बुकेनन की चरित्र रचना (मेमोयस) का तीसरा सस्करण सन १८१९ मे, दो खण्डो मे प्रकाशित हुआ था*। तत्कालीन समाज ने उसे तन्मयता और जिज्ञासा की भावना से पढा था। उसकी चरित्र रचना का महत्व दो कारणो से स्थायी हो गया है प्रथम, फोट विलियम कालज की उन्नति और बगाल मे उसके प्रभाव का वणन उपयुक्त पुस्तक मे पढने को मिलता है। जब कालज बडी गहराई और प्रभावपूण ढग से सक्रिय था तब डॉ० बुकेनन का उसके साथ घनिष्ठ सम्बन्ध था। कालेज की कारवाइयो का महत्व साहित्यिक दृष्टि से कुछ कम नही है। डा० बुकेनन के मेमोयस म उन पर विशेष ध्यान दिया गया है।

लेखक ने मेमोयर' मे स्पष्ट कहा था कि हिन्दुओ को मसीही बनाने का लक्ष्य उसका नही है— "पहले हम स्वय अपने मे अपने धम को धारण कर लेंगे।" (पृष्ठ २६४)

इसी लेख मे क्लादियस बुकेनन के 'मत परिवतन सम्बन्धी विचार भी उदधत हैं। क्लादियस ने कहा, "मैंने कभी हिन्दुओ की भावनाओ को ठेस पहुँचाने का प्रयास नही किया। बल प्रयोग का कभी पक्ष नही लिया, मैंने केवल मानवता के नाते हिन्दुओ से अपील की है कि वे पीडित, क्रूर धार्मिक रीति रिवाजो से मुक्त हो, आत्महत्या, बाल हत्या, सती प्रथा से छूट जायें।" (पृष्ठ २७०) हमारी प्रजा को मसीही धम प्रदान करने से ब्रिटिश साम्राज्य खतरे म नही पडेगा, हमारे साम्राज्य को खतरा है स्वय हमारे देशवासियो म मसीही धम की रिक्तता से।" (पृष्ठ २७४) क्लादियस ने अपने प्रभावोत्पादक तक के प्रमाण म मद्रास और कलकत्ता के अफसरो के विद्रोह का उदाहरण दिया। उन्होने कलकत्ते के अधार्मिक जीवन का हृदयग्राही चित्रण किया कि उनके स्वदेशवासियो को मसीही धम की कितनी आवश्यकता है।

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* 'डिक्शनरी आफ इण्डियन बायोग्राफी', पृष्ठ १७५।
* मिमोयस आफ दि लाइफ एण्ड राइटिंग्स आफ दि रेव क्लादियस बुकेनन' रेव ह्यूग पीयसन, आक्सफाड, १८१९ दो खण्ड।

सन् १८०६ के मई महीने मे डॉ० बुकेनन ने दक्षिण भारत का पयटन किया। उनका अभिप्राय हिन्दू, यहूदी और मसीहियो का सास्कृतिक, धार्मिक इतिहास जानना था। उ होने मलाबार, वटक, जगन्नाथ, विशाखापट्टनम, मद्रास, रामेश्वर, श्रीलका, केपकोमोरिन, त्रिवाकुर, मलयालम कोचीन का भ्रमण और शोध सामग्री एकत्रित की। उ हे त्राकोवार के जीजेनबाग के चच-पुस्तकालय म हिन्दुस्तानी भाषा में "भजन सहिता" की एक प्रति, और तजौर मे हि दुस्तानी व्याकरण की एक प्रति मिली थी जिसका प्रकाशन सन् १७४६ मे हुआ था*। १५ माच १८०७ को वे पाँच हजार मील की यात्रा करके लौटे। उन्हें ज्ञात हुआ कि जिस कालेज ने सात वष तक न केवल प्राच्य भाषाओ की सेवा की, अपितु ईस्ट इण्डिया कम्पनी को लाभ भी पहुँचाया उसकी स्थिति घटा दी गयी है। प्रावोस्ट और वाइज प्रोवोस्ट के पद तोड दिये गय, प्रोफेसरशिप हि दुस्तानी, बगला और फारसी अरबी तक सीमित कर दी गयी। अब छात्रो को केवल एक वष कालेज मे व्यतीत करना होगा।

उसी वष के दिसम्बर महीने मे वे पुन दक्षिण भारत गये। वे लका, कोचीन, गोआ, बम्बई होते हुए माच १८०८ मे स्वदेश लौटे। स्वदेश मे उनका भव्य स्वागत किया गया। वे अपने साथ कई अलभ्य पाण्डुलिपिया लाये थे, जि हे कम्ब्रिज विश्वविद्यालय को दान कर दिया। कम्ब्रिज विश्वविद्यालय ने उन्हे डी० डी० की मानद उपाधि प्रदान की। वे ९ फरवरी १८१५ तक जीवित रहे।

१९ वी सदी के आरम्भिक वर्षों म दो विरोधी तत्व एक साथ प्रस्फुटित हुए। एक ओर तो श्रीरामपुर का मिशनरी समाज बाइबिल, ट्रैक्ट और शिक्षा प्रचार द्वारा मसीही धम का प्रसार भारत मे कर रहा था, और दूसरी ओर ईस्ट इण्डिया कम्पनी भारत के लुप्तप्राय प्राचीन ग्र था की खोज हेतु बगाल एशियाटिक सोसाइटी तथा फाट विलियम कालेज के माध्यम से कुलरीक, विलियम जोन्स, विलमन जसे विद्वानो की सहायता कर रही थी। मिशनरी उत्तरी भारत को परिचय का प्रबुद्ध ज्ञान प्रदान करने के हेतु कमर कसे थे, और ये सस्कृत के आचाय हि दुओ की सस्कृति का पुनर्जीवित कर रहे थ। बिना यह जाने कि उनके इस काम से मिशनरियो के लिये कराये पर पानी फिर रहा है। यह निश्चित और ज्वल त सत्य है कि पश्चिमी विद्वानो ने सस्कृत के प्राचीन साहित्य का अन्वेषण कर हिन्दू सस्कृति को, हि दू धम का डूबने से बचा लिया। अन्यथा, कौन जानता है कि बगाल के श्रीरामपुर स जो तूफान उठा था, वह समस्त उत्तर भारत पर न छा जाता। उसको सहने की शक्ति तत्कालीन समाज मे रह नही गयी थी। राजनीति और आर्थिक थपेडो की मार न जनता का कमर ताड दी थी। निरक्षरता ने सस्कृति और सभ्यता को ब दी कर रखा था। जब सस्कृत के ग्रन्थ प्रकाश मे आये तब सारा विश्व चकित रह गया। विरोधाभास तो यह है कि वेद शास्त्रो पुराणो और प्राचीन साहित्य के खोजकर्ता सच्चे मसीही थे।

१३ नवम्बर १७९३ का करी कलकत्ता मे प्रविष्ट हुआ, और १० जनवरी १८०० को श्रीरामपुर मिशन की स्थापना हुई। उसक सहयोगी थे—माशमैन और वाड। प्राय तीनो श्रीरामपुर मिशनरी के नाम से विख्यात हैं। देशीय भाषाओ के माध्यम स शिक्षा देने का काय इन्ही से आरम्भ हुआ। प्रेस खुला। पाठ्य पुस्तकें छपी। शिक्षा का प्रचार हुआ। चीनी, बरमी के अतिरिक्त ३४ देशीय भाषाओ म बाइबिल के अनुवाद प्रकाशित हुए। इन्होने समस्त उत्तरी भारत म मसीही धम का प्रचार करने के लिए एक बहुत बडी योजना बनायी थी, जिसके अनुसार इन्हाने बारह क द्र खोले थे। प्रधान के द्र श्रीरामपुर था। न केवल भारत म, वरन सुदूर पूव ब्रह्मदेश, मलाया, चीन म भी श्रीरामपुर से मिशनरी भेजे गये। जीजेनबाग और श्वाट ज के उत्तराधिकारी श्रीरामपुर मिशनरी त्रय ही माने जाते हैं। तीनों

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* देखिए वही पृष्ठ ३३१, भजन सहिता की एक प्रति श्रीरामपुर कॉलेज, कलकत्ता म सुरक्षित हैं।

साधारण, कहना चाहिए दरिद्र परिवार मे जनमे थे। पर वे निरन्तर उदयम से पूव के महान मिशनरी बन गये।

पश्चिमी ज्ञान और सस्कृति ने भारतीय वातावरण को परिवर्तित किया, और हिन्दी के लेखको ने एक नयी जीवन-दष्टि प्राप्त की। शिक्षा सस्थाओ के द्वारा हम ज्ञात हुआ कि विश्वसाहित्य किस दिशा की ओर अग्रसर है। अब तक राजा और नवाब हिन्दी साहित्य के निर्माण केन्द्र थे। उनके लोप होते ही रिक्त स्थान को भरा नवीन शिक्षा सस्थाओ ने जहाँ हिन्दी लेखक यूरोपीय लेखको से परिचित हुए। हिन्दी साहित्यकार अँगरेजी ग्रन्थो को आदश मान कर लिखने लगे।

उत्तर भारत का हिन्दी भाषा और साहित्य पाश्चात्यो के प्रवेश के पूव धम भावना से अनुप्राणित था। हिन्दी भाषा म विभिन्न सम्प्रदायो से सम्बन्धित शब्दावली थी। एक और विशेषता थी शास्त्रीय प्रवृत्तियो की व्यापकता। उसके शब्द समूह मे सस्कृत के शब्द धम और काव्य शास्त्र की परिभाषा के लिए ग्रहण किये गये हैं। हिन्दी का साहित्य क्षेत्र बहुत सीमित था। धम, काव्य और प्रेम गाथा तक उसकी पहुँच थी। सीमाबद्ध होने के कारण उसके शब्द समूह का विकास नही हो पाया था। विस्तृत जीवन के—विभिन्न पक्षो को अभिव्यक्त करने की सामथ्य उसम नही थी। गद्य की भाषा तो बहुत शिथिल थी। शथिल्य का कारण व्याकरण के नियमो, विराम चिह्नो एव अनुच्छेदो की व्यवस्था का अभाव था। उत्तर भारत मे पाश्चात्य समाज अपने साथ एक परिवर्तित वातावरण नवीन शिक्षा सस्थाएँ, बहु भाषा विज्ञ प्रचारक धार्मिक, सामाजिक तथा राजनतिक आन्दोलन मुद्रण कला एव पत्र पत्रिकाएँ नयी सास्कृतिक तथा साहित्यिक सस्थाएँ लाया था*।

पाश्चात्यो ने अँगरेजी शासन के माध्यम से भारतीय एकता को जन्म दिया। पारस्परिक आदान-प्रदान की प्रवृत्ति ने हिन्दी लेखक के बौद्धिक विकास म बहुत योग दिया। राज्याश्रय न मिलने पर हिन्दी लेखको की आर्थिक हानि अवश्य हुई, किन्तु शिक्षा सस्थाओ ने उस हानि की पूर्ति भी की। पाश्चात्यो द्वारा स्थापित स्कूल कॉलिजो के द्वारा न केवल अँगरेजी शिक्षा का प्रसार हुआ, वरन पाठय ग्रन्थो का निर्माण भी हुआ। डा० विश्वनाथ लिखते हैं, "इन सीमाओ के भीतर भी उनके काय का बहुत महत्व है, क्योकि इनकी शिक्षा सस्थाओ ने अगरेजी भाषा तथा साहित्य को लोकप्रिय बनाने म विशेष सहायता दी, तथा उनके द्वारा प्रकाशित ग्रन्थो ने हिन्दी भाषा की अभिव्यजना शक्ति को बढ़ाया और नये-नये विषयो के भावो तथा विचारो को प्रकट करने की योग्यता प्रदान की। ईसाई प्रचारको के काय का एक और दृष्टि से भी महत्व है। उन्होने लोगो को अपने धम म परिवर्तित करने के प्रयत्न म जिन तर्कों का आश्रय लिया था, उनके द्वारा उन्होने भारतीय समाज की दुबलताओ पर विशेष रूप से प्रकाश डाला था। इस प्रकार उन्होने भारत म एक समाज सुधार की भावना को उत्पन्न कर दिया था, जिसकी प्रेरणा स आगे चल कर धार्मिक तथा सामाजिक आन्दोलन का विकास हुआ। (वही, पृष्ठ ८३)

पाश्चात्य अपने साथ मुद्रण यन्त्र भी लाये। श्रीरामपुर मिशन प्रेस, मिर्जापुर और आगरा के ऑरफन प्रेस, इलाहाबाद का मिशन प्रेस आदि प्रेसो ने साहित्य सृजन की सम्पूण व्यवस्था म एक क्रान्तिकारी परिवतन कर दिया। लेखक नवीन विषयो की ओर उन्मुख हुए। मुद्रण यन्त्रो न साहित्य म नवीन रूपो के प्रयोग तथा पत्र-पत्रिकाओ द्वारा नये विचार तथा भाव द्रुत गति स फल गये, और जीवन के नये मूल्यो की स्थापना हुई।

हिन्दी भाषा के एक रूप, व्याकरण की रचना का पहल और उस आधुनिक रूप देने का प्रयत्न, पाश्चात्यो क उस प्रभाव का परिणाम है जिसन उत्तर भारत को अगरेजी भाषा क सम्पक म लाया था।

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* देखिए, हिन्दी भाषा और साहित्य पर अँगरेजी प्रभाव डॉ० विश्वनाथ, पृष्ठ ५५।

फिर चाहे वह व्याकरण लल्लूजी 'लाल कवि' का 'व्रज भाषा व्याकरण' हो और चाहे रेव्ह एडम्स का हिन्दी व्याकरण जिसके विषय मे कामताप्रसाद गुरु का कथन था कि एडम्स की रचना के अनन्तर प्रकाशित होने वाले हिन्दी व्याकरण के सभी ग्रन्थ उसी को आधार मानकर लिखे गये। कहने की आवश्यकता नही कि स्वय गुरु का व्याकरण अँगरेजी व्याकरण की पद्धति पर लिखा गया है। हिन्दी की रचनाओ मे विराम आदि चिह्नो का प्रयोग अँगरेजी का प्रभाव है। जिनका नियमित रूप से पाश्चात्य हिन्दी लेखको ने अपनी हिन्दी रचनाओ मे किया और जिनसे राजा शिवप्रसाद, भारतेन्दु हरिश्चन्द्र, श्रीनिवासदास (परीक्षागुरु), स्वामी सत्यदेव (लेखन कला), कामताप्रसाद गुरु (हिन्दी व्याकरण) आदि अपनी रचनाओ मे उनका प्रयोग करने को उत्प्रेरित हुए।

हिन्दी भाषाविज्ञानी जानते हैं कि किसी भी भाषा के शब्द समूह की अभिवृद्धि अन्य भाषाओ के शब्दो को ग्रहण करने से होती है। सम्पर्क का माध्यम राजनीतिक विजय, धर्म व्यापार अथवा साहित्य के माध्यमो से स्थापित होता है। हिन्दी कोश के आरम्भिक निर्माता पाश्चात्य विद्वान थे। बाबू श्यामसुन्दर दास ने 'मेरी आत्मकहानी' (पृ० ४५ ५५) मे नागरी प्रचारिणी-सभा द्वारा हिन्दी कोश साहित्य के निर्माण की कहानी सुनायी है। उन पृष्ठो से ज्ञात होता है कि आठ वर्षो के कठिन प्रयत्न के अनन्तर प्रकाशित होने वाले हिन्दी वैज्ञानिक कोश' पर (३० जून १९०६) वेबसटर के अँगरेजी कोश का प्रभाव है। वस्तुत आधुनिक विज्ञान की शब्दावली अनुवाद रूप मे अथवा मूल रूप मे पाश्चात्य शब्दावली से पूर्णतया प्रभावित है। पाश्चात्यो ने कोश तयार करने का कार्य इसलिए किया था कि उन्हे स्वय एव स्कूलो मे अगरेजी भाषा के साथ हिन्दी भाषा को उच्च कक्षाओ मे पढाना था। हिन्दी भाषा मे विदेशी भाषा की शब्दावलियाँ मुहावरे तथा कहावतें भी प्रयुक्त होने लगी है। प्रभाव अनुवादित रूप मे हुआ है। विहगम दृष्टि (ए बर्ड स आइ व्यू), सर्वतोमुखी (आल राउण्ड) स्फटिक सा उज्ज्वल (क्रिस्टल क्लिअर), हवा महल (केसल इन दि एअर) आदि। मुहावरो का विकास भाषा की अपनी प्रकृति के अनुसार होता है। सामान्यतया अन्य भाषाओ मे इन्हे प्रवेश नही मिलता तो भी अगरेजी के अनेक मुहावरो ने हिन्दी भाषा की अभिव्यजना शक्ति की पर्याप्त वृद्धि की है। तदनन्तर कालान्तर साधारणत, विशेषकर, अनुगृहीत कीजिए, आपका शुभचिन्तक आदि अँगरेजी के शब्दश अनुवाद हैं (आफ्टर दैट आफ्टर सम टाइम, जनरली स्पेशली, ओब्लाइज योअर वेलविशर), हिन्दी के लेखको ने अँगरेजी शब्दावली मुहावरो के साथ अँगरेजी कहावतो को भी अनुवादित रूप मे ग्रहण किया है। हिन्दी ग्रन्थो मे कहावतो के विभिन्न अनुवाद देखने को मिलते हैं। सब प्रचलित अँगरेजी मुहावरो के कुछ उदाहरण द्रष्टव्य है।

उत्तर भारत मे पाश्चात्यो के आगमन पर पाश्चात्य शिक्षा के माध्यम से अगरेजी उपन्यासो एव नाटको का प्रचलन आरम्भ हुआ। डा० विनयमोहन शर्मा ने अपने एक वक्तव्य मे* भारतेन्दु हरिश्चन्द्र की 'हरिश्चन्द्र चन्द्रिका' का एक उदाहरण दिया था कि उनके काल मे "हिन्दी भाषा मे उपन्यास का पूर्ण अभाव था।' उसी वक्तव्य मे डा० विनयमोहन शर्मा ने रेनाल्ड, विस्की काल्न्स, आथर कानन डायल के प्रभाव की चर्चा की। सर वाल्टर स्काट और थामस हार्डी के प्रभाव से हम सब परिचित हैं। दुखान्त और एकाकी नाटक की रचना पर पाश्चात्य प्रभाव स्पष्ट देखा जाता है। डा विनयमोहन शर्मा ने *लाल श्री* निवासदास के रणधीर और प्रेम मोहिनी से एक अत्यन्त महत्वपूर्ण उदाहरण दिया है। *सूत्रधार कहता* है देखो अगरेजो की दया से फिर विद्या का स्रोत प्रचलित हो कर सारे भारतवर्ष को *प्लावित कर* रहा है' (वही पृष्ठ २२)।

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* *गवेषणा, सगोष्ठी विशेषाक* पृष्ठ २१

आज स्थिति यह है कि कविता, कथा और गद्य की अनेकानेक नवीन विधाओ की विचार भूमि भावना, सवेदना, भाषा शली और अभि यक्ति के सभी पक्षो का पश्चिम के साथ जो घनिष्ठ सम्पक हुआ था, उसे अब विदेशी प्रभाव नही मानते हैं। जनतान्त्रिक भावनाओ ने स्वत त्रता, समानता और भाईचारे की। धीरे धीरे वग श्रेष्ठता, जातिवाद, सम्प्रदायगत भेदभाव पर आश्रित मध्यकालीन समाज परम्परा विनष्ट होन लगी और आधुनिक मानवतावादी आदश शिक्षित जनता को आकृष्ट करते गये। हि दी साहित्य क किसी युग म नारी का गरिमामय मानवी की वह उच्च स्थान नहीं मिला जो छायावादी कवियो ने प्रदान किया है। मुक्त करो नारी को' के नारे म इर्मै सपेशन आफ वोमेन' आ दोलन का प्रभाव भी खाजा जा सकता है। बहुत प्रारम्भ से ही यह प्रभाव हि दी के नये साहित्य पर खडीबोली के साहित्य पर पडता रहा है। भारते दु की गोष्ठी का नाम अँगरेजी से खडीबोली हि दी मे अनुवाद हुए, प्रजाग्राम','एका तवासी योगी'। डा० विनयमोहन शर्मा के शब्दो म 'हि दी पद्य की भाषा का बोलचाल की भाषा म ढालन का प्रयास भी आंग्ल प्रभाव कहा जा सकता है" (वही, पृष्ठ २३)।

सिख धर्म एवं भारतीय संस्कृति

डा० महीप सिंह

भारतीय संस्कृति की विकासमान धारा मे इस देश के विभिन्न धर्मों, मतो सम्प्रदायो, जातियो का अपना महत्वपूर्ण योगदान है। इस योगदान म वे विचारधाराएँ और विश्वास तो सम्मिलित हैं ही जिनका जन्म इस देश की धरती पर हुआ, साथ ही उनका योगदान भी कम महत्व का नहीं है जो इस देश म चाहे शरणार्थी बनकर आये हो अथवा आक्रमणकारी बनकर।

भारत के सांस्कृतिक जीवन का सिक्खो का योगदान अनेक दृष्टियो से अत्यन्त महत्वपूर्ण है। आज इस देश म सिखो की जनसख्या सम्पूर्ण देश की जनसख्या का लगभग २ प्रतिशत है परन्तु जीवन के सभी क्षेत्रो (विशेष रूप से सेना, कृषि, उद्योग, व्यापार, खेल कूद, विदेश गमन आदि) मे उनका योगदान उनकी जनसख्या के औसत से कई गुना अधिक है।

भारत म उत्पन्न हुए धर्मों म, जिन्होने इस देश के वैदिक सनातन हिन्दू धम से पृथक अपने अस्तित्व की घोषणा की और उसे एक निश्चित स्वरूप म ढाला है सिख धम आज कदाचित सबसे अधिक सचेत सक्रिय और विकासशील धम है। किसी भी धम की पृथक पहचान के लिए जिन विशिष्ट तत्वो की आवश्यकता होती है वे सभी तत्व सिखो म गत पाँच शताब्दियो की अवधि म निरन्तर विकसित होते रहे हैं और आज तक निश्चित स्वरूप प्राप्त कर चुके हैं। गुरु नानक (१४६९ १५३८) इस धम के प्रवतक हैं अन्य नौ गुरुओ गुरु अगद (१५०४ १५५२) गुरु अमरदास (१४७९-१५७४), गुरु रामदास (१५३४ १५८१) गुरु अर्जुन देव (१५६३ १६०६) गुरु हरगोविन्द (१५९५ १६४४) गुरु हरिराय (१६३१ १६६१) गुरु हरिकृष्ण (१६५६-१६६४) गुरु तेग बहादुर (१६२२ १६७५) और गुरु गोविंद सिंह (१६६६ १७०८) की अविच्छिन्न परम्परा द्वारा यह धममत अपने स्वरूप को निरन्तर विकसित करता रहा। इस धम का अपना धम ग्रन्थ है अपने तीर्थ स्थान हैं, अपनी पौराणिकता है अपना इतिहास है और अपना साहित्य है।

गुरु ग्रथ साहब' सिखो का मुख्य धार्मिक ग्रथ है परन्तु वह सिखो के साथ अन्य असंख्य लोगो का पूज्य ग्रथ है जो यद्यपि अर्थो मे सिख नही हैं। पजाब और सिंध की बहुत बडी जनसख्या से अतिरिक्त देश के विभिन्न भागो म फले हुए अगणित नानक पथियो उदासियो रामरायियो, राधास्वामियो तथा अन्य अनेक सम्प्रदायो के मध्य भी वह समादृत है। इतना होते हुए भी गुरु ग्रथ साहब म क्या है इसका परिचय अधिक लोगो को नही है। सामान्यत यही समझा जाता है कि यह सिखो का धम ग्रन्थ है और इसमे सिख गुरुओ की वाणियाँ सग्रहीत हैं। इसलिए गुरु ग्रथ साहब का सक्षिप्त परिचय यहाँ उपयुक्त रहेगा।

गुरु ग्रथ साहब लगभग १४०० पृष्ठो का एक विशाल ग्रन्थ है। पाँचवें गुरु, गुरु अर्जुन देव ने सन १६०४ ई० म इसका सम्पादन काय पूण किया था। गुरु ग्रथ साहब म इनकी रचनाएँ सग्रहीत हैं—

सिख गुरु

१—गुरु नानक २—गुरु अगद देव ३—गुरु अमर दास ४—गुरु रामदास ५—गुरु अर्जुन देव ६—गुरु तेग बहादुर। इस ग्रथ म गुरु तेग बहादुर की वाणी बाद मे गुरु गोबिन्द सिंह ने सम्मिलित की थी।

भक्तगण

१—शेख फरीद २—जयदेव ३—त्रिलोचन ४—नामदेव ५—सदना ६—वेणी ७—रामानन्द ८—कबीर ९—रविदास १०—पीपा ११—सैण १२—धन्ना १३—भीखन १४—परमानन्द १५—सूरदास।

भट्ट तथा अन्य कवि

१—मरदाना २—सुन्दरदास ३—बलवड और सत्ता ४—कल्लसहार ५—जालप ६—कीरत ७—भिक्खा ८—सल्ह ९—मल्ह १० गयद ११—मथुरा १२—बल्ह १३—हरिवश १४—नल्ह।

गुरु ग्रन्थ साहिब म अधिकाश वाणी सिख गुरुओ की है, परन्तु शेख फरीद, कबीर, रविदास, नामदेव आदि सन्तो भक्तो की रचनाओ का बहुत बडा अश इसम सग्रहीत किया गया है।

अनेक पक्षो से यह ग्रन्थ ससार का द्वितीय एव अनोखा धम ग्रन्थ है। इसम ३५ रचनाकारो की वाणियाँ सग्रहीत हैं। कुछ एक प्राचीन प्रतियो म मीरा का भी एक आध पद है। इस ग्रन्थ मे हिन्दू भी हैं और मुसलमान भी, उच्च वण के सन्त भी हैं और कथित नीच वण के भी। बारहवी शती के शेख फरीद (जन्म ११७३ ई०) और जयदेव (जन्म ११७० ई०) से लेकर सत्रहवी सदी के गुरु तेग बहादुर (जन्म १६२१ इ०) की लगभग ५ शताब्दियो की परिधि मे फैले गुरुओ, सन्तो सूफियो और भाटो की रचनाए इस ग्रन्थ म हैं। तत्कालीन भारत के अनेक धर्मो जातियो का ही प्रतिनिधित्व इस ग्रन्थ मे नही हुआ, अपितु अनेक प्रातो का भी हुआ। जयदेव बगाल के थे तो नामदेव, त्रिलोचन और परमान द महाराष्ट्र के थे सदना सिंध के थे, धन्ना राजस्थान के सैन मध्य प्रदेश के, रामानन्द, कबीर, रविदास, भीखन उत्तर प्रदेश के, शेख फरीद पश्चिमी पजाब के तथा अन्य गुरु केन्द्रीय पजाब के थे।

गुरु ग्रन्थ साहिब म सग्रहीत सभी सिख गुरुओ ने अपनी रचनाओ मे 'नानक कवि नाम का ही उपयोग किया है। इससे प्राय भ्रम भी पैदा होता है। पद के अन्त मे नानक नाम देख कर यह अनुमान सहज ही लगा लिया जाता है कि यह रचना प्रथम गुरु नानक की है। हिन्दी साहित्य के अनेक ग्रन्थो मे अन्य गुरुओ की रचनाओ को गुरु नानक के नाम से उदधृत किया गया है उसके पीछे भी यही भ्रम काम करता रहा है।

गुरु ग्रथ साहिब के सम्पादक गुरु अर्जुन ने इस बात का ध्यान रखा आर प्रत्येक नानक की रचना के साथ महला' एक दो, तीन, चार, पाँच नौवा शीषक लगा दिया। ~~उदाहरण के लिए गुरु ग्रन्थ~~ साहिब मे प्रत्येक शब्द' का प्रारम्भ इस प्रकार होता है—

सिरी रागु महला 1

\+ \+

माझ महला 4

\+ \+

गउडी महला 5

इसका अथ है यह 'शब्द' सिरी राग' मे निबद्ध है और इसके रचयिता प्रथम नानक है। इसी तरह यह पद 'माझ राग मे है और इसके रचयिता चौथे नानक (गुरु रामदास) है या यह पद 'गोडी राग' मे है और वह पाँचवें नानक (गुरु अर्जुन) द्वारा रचित है।

गुरु ग्रन्थ साहिब का विषय

गुरु ग्रथ साहिब का स्वरूप प्रबधात्मक नही है। यद्यपि इसमे सकलित कुछ रचनाएँ प्रबध-स्वरूप की हैं। परम सत्ता की स्तुति म आडम्बर और अहकार रहित विशुद्ध प्रेमविह्वल भाव से गाये हुए भजनो का सग्रह इस ग्रथ मे है। इसमे ज्ञान, कम और भक्ति का अदभुत समन्वय है। मनुष्य को मिथ्याडम्बरो, पाखडा, अवनतिमूलक अधविश्वासो, ऊँच नीच के मनुष्यकृत भेदा से ऊपर उठाकर उसम प्रेम, समता, ब धुता और परमेश्वर मे अन य प्रीति उत्पन्न कर चिरन्तन आनन्द की अनुभूति उत्पन्न कराना ही इस ग्रथ का मूल विषय है। सत्य, सतोष और विचार इन तीनो वस्तुओ का मानो एक पात्र मे एकत्रीकरण हुआ है, जिन्हे परमेश्वर के अमृत नाम रूपी रस म गूँथा गया है। इसका आस्वादन करन वाले जिज्ञासु का कल्याण निश्चित है। पाचवें गुरु गुरु अर्जुन ने इस भाव को इस तरह व्यक्त किया है—

थाल विचि तिनि वसतू पाईओ सतु सतोखु बीचारो ॥
अमृत नामु ठाकुर का पाइओ, जिसका सभसु अधारो ॥
जे को खावै जे को भुचै तिसका होइ उधारो ॥
एह वसतू तजी नह जाई नित नित रखु उरिधारो ॥
तम ससारु चरन लगि तरीऐ सभु नानक ब्रह्म पसारो ॥

परमात्मा की परिकल्पना

गुरु नानक तथा अन्य गुरु ईश्वर के निर्गुण निराकार रूप के उपासक थे। वे अवतारवाद के समथक नही थे, उसे अज मा और अयोनि मानते थे। परन्तु निर्गुण का अथ गुणहीन न होकर गुणातीत है इसी प्रकार निराकार का अथ आकारहीनता के साथ ही साथ आकारातीत होना भी है। गुरुओ के लिए परमसत्ता निर्गुण भी है, सगुण भी है अर्थात् उभयस्वरूप है। वह दोना हैं और दोनो से परे हैं। गुरु नानक ने 'सिध गोसटि' (सिद्ध गोष्ठी) मे कहा कि उसी परमसत्ता ने अव्यक्त निर्गुण से सगुण रूप को उत्पन्न किया।

अविगतो निरमाइलु उपजे
निरगुण ते सरगुण थीआ।

गुरु अमरदास ने कहा कि परमात्मा स्वय ही निर्गुण स्वरूप है और स्वय ही सगुण स्वरूप है। जो इस तथ्य को पहचानता है, वही वास्तविक पडित है—

निरगुण सरगुण आपे सोई।
सतु पछाणै सो पडित होई ॥

गुरु अर्जुन की अनेक उक्तियो मे इसी तथ्य की पुष्टि की गयी है—

तूँ निरगुण तूँ सरगुनी
\+ \+
निरकार आकार आपि निरगुन सरगुन एक है
\+ \+ \+
निरगुन आपि सरगुन भी ओही।
कला धारि जिनि सगली मोही ॥

गुरु नानक ने अपनी सुप्रसिद्ध रचना जपुजी के प्रारम्भ मे इस मूलमत्र के द्वारा परमात्मा की परिकल्पना स्पष्ट की है—

१ ओंकार सतिनामु करतापुरखु निरभउ निरवैरु
अकाल मूरति अजूनी सभ गुरुप्रसादि।

(वह एक है उसका नाम सत्य है, वह सृष्टि का कर्ता है, वह सभी मे व्याप्त है, वह भय मुक्त है, वह शत्रुता रहित है, वह काल रहित है, वह अज मा है, स्वय प्रकाशित है और गुरु की कृपा से उसका साक्षात्कार किया जाता है।)

गुरुवाणी मे सवत्र परमात्मा के सवव्यापक, सवपोषक और सवरक्षक स्वरूप का वणन किया गया है—

चारि कुंट चउदह भवन सगल बिआपत राम
\+ \+ \+ (गउडी म० ५)
सो अतरि सो बाहरि अनत
घटि घटि बिआपि रहिआ भगवन
(गउडी म० ५)

वह सब शक्तिमान है, करण कारण समथ है—

करण कारण समरथ प्रभु जो करे सो होई।
खिन महि थापि उथापदा तिस बिन नहि कोई॥
(वार जैतसरी म० ५)

जिस प्रकार वनस्पति मे अग्नि और दूध म घी व्याप्त है, उसी तरह परमेश्वर की ज्योति ऊँच नीच सभी मे पसरी हुई है—

सगल बनसपति महि बैसतरु सगल दूध महि घीआ।
ऊँच नीच महि जोत समाणी घटि घटि माधउ जीआ॥
(सोरठ म० ५)

सृष्टि रचना

गुरुवाणी मे परमात्मा को ही सृष्टि का कर्ता और कारण माना गया है। परमात्मा के अस्तित्व से ही सारी सृष्टि दृश्य रूप म प्रकट हुई—

आपी है आपु साजिओ आपी हे रचिओ नाउ
(वार आसा म० १)

गुरु अमरदास ने लिखा है कि परमात्मा स्वय ही सृष्टि का कारण और कर्ता है। वही सृष्टि की रचना करता है और फिर स्वय उस देखता है। परमात्मा सभी मे व्याप्त है फिर भी अलक्ष्य है—

आपे कारण करता करे सृष्टि देखे आपि उपाई।
सभ एको इकु वरतदा, अलकु न लखिआ जाई॥
(सिरी रागु म० ३)

गुरुमत का विचार है कि सृष्टि की उत्पत्ति हुकम' से होती है। गुरु नानक ने कहा कि प्रत्येक वस्तु उसी के भीतर है उसके बाहर कुछ भी नहीं। उस 'हुकम' को यदि कोई भलीभाँति समझ सके तो फिर उसे अपने को भिन्न सिद्ध करने वाले, अहकार का बोध नही होता—

हुकमै अदरि सभु को बाहरि हुकम न कोई।
नानक हुकमै जे बुझै, त हउमै कहै न कोई॥
(जपुजी)

इसलिए परमात्मा के 'हुकम' से ही सभी आकार निर्मित होते हैं। उस 'हुकम' का वणन भी नही किया जा सकता। उसके 'हुकम' से जीव उत्पन्न होते हैं और उसी हुकम' से उन्हे मान सम्मान प्राप्त होता है—

हुकमी होवनि आकार हुकमु न कहिआ जाई ।
हुकमी होवनि जीअ हुकमि मिलै वडिआई ॥
(जपुजी)

ब्रह्म का सत्य और उसकी रचना को मिथ्या मानने पर बहुत सा आग्रह इस देश मे किया गया है। अद्वैत वेदा त मे इन प्रश्ना पर बार-बार विचार हुआ है कि माया भ्रम है मिथ्या है या सत है ? यह ब्रह्म से भि न है या अभि न । यह मानत हुए भी कि माया ईश्वर की शक्ति है जिसके माध्यम से ईश्वर अनन्त रूपात्मक जगत की सृष्टि करता है, वेदा तियो ने माया और जगत का निर तर तिरस्कार किया और बार बार इसे मिथ्या कहा। इसका परिणाम यह भी हुआ कि 'मिथ्या ससार' के दायित्वो के प्रति भी लाग उदासीन होने लगे और प्रत्यक्ष जीवन और जगत् के प्रति निरासक्ति का भाव बढने लगा जो इस दश की अनेक व्याधियो का कारण बना ।

सिख धम मे जगत को मिथ्या नही माना गया और न ही इसे भ्रम कहा गया है। परमात्मा सच है और उसकी रचना भी सच है—

सचे तेरे खड सचे ब्रह्मड ।
सच तेरे लोअ सचे आकार ॥
सचे तेरे करणे सरब बीचार ॥
(वार आसा महला १)

'आसा दी वार मे गुरु नानक ने स्पष्ट कहा है कि यह ससार सच्चे परमात्मा की कोठरी है और इसमे सच्चे (परमात्मा) का निवास है—

इहु जगु सचे की है कोठडी
सचे का विचि वासु ॥

पर तु गुरु ग्र थ साहिब मे ऐसी उक्तियो की भी कमी नही जहाँ ससार को स्वप्नवत्[1], जल के बुदबुदे के समान[2], जल के फेन के सदश[3], मृगतृष्णा की तरह[4], बालू की दीवार[5] के समान या विष के समुद्र[6] की तरह माना गया है ।

पर तु यहाँ किसी प्रकार अ तर्विरोध नही है । सिख गुरुओ ने इस ससार को कमभूमि माना है। यह कम करते हुए, सासारिक दायित्वो का पालन करते हुए आसक्ति म निरासक्त जीवन जीने के हामी हैं। गुरु नानक का कथन है—

जसे जल महि कमल निरालमु मुरगाई नसाणे
सुरति सबदि भव सागर तरीऐ नानक नामु बखाणे ।
(गु० ग्र० सा० पृ० ९३८)

यह ससार कमभूमि के रूप म, परमेश्वर की आत्म सृष्टि के रूप म सच है, परन्तु जो लोग इस ससार के भोगो को ही अ तिम सच मान बठते हैं उनके लिए भाग युक्त ससार की असारता की बात स्थान स्थान पर कही गयी है ।

माया

वह शक्ति जो व्यक्ति को ससार म अपने अस्तित्व की साथक दिशा से भटका कर पथ भ्रष्ट करती है, माया है । भारतीय दशन प्रणालिया मे माया पर बहुत विचार किया गया । शकराचाय के दशन म माया और अविद्या को समानाथक माना गया है और उसकी दो शक्तिया का वणन किया गया है—प्रथम आवरण शक्ति जिसके द्वारा माया ब्रह्म क वास्तविक स्वरूप को आच्छादित कर देती है द्वितीय विक्षप

शक्ति जिसके द्वारा माया अद्वैत ब्रह्म के स्थान पर नाना रूपात्मक जगत् को उत्पन्न करती है। शकर के बाद के वेदा ती माया को ब्रह्म की भावात्मक (Positive) शक्ति मानते हैं तथा अविद्या को अभावात्मक (Negative) शक्ति के रूप मे मानते हैं। परन्तु माया के स्वरूप को लेकर स्वय वेदातियो म अनेक मतभेद रहे हैं।

सिख धम मे माया का स्वतन्त्र अस्तित्व स्वीकार नही किया गया, उसे परमात्मा के हुक्म' से उत्पन्न माना गया है—

निरकारि आकारु उपाइआ
माइआ मोहु हुकमि बजाइआ

अर्थात् उस निराकार सत्ता ने ही दश्यमान आकार स्वरूप की रचना की है। उसके 'हुकम' से ही माया मोह की रचना हुई है।

गुरु नानक ने एक स्थान पर लिखा है—'वह निरजन (माया से रहित प्रभु) आप ही आप है और उसी ने अपने आपको (सृष्टि के रूप मे) उत्पन्न किया है। उसने स्वय जगत रूपी खेल की रचना की है। उस प्रभु ने ही सत्, रज, तम त्रिगुणो की रचना की और माया मोह की वृद्धि की—

आपे आप निरजना जिनि आपु उपाइआ।
आपे खेलु रचाइओनु सभु जगतु सबाइआ॥
त्रैगुण आपि सिरजिअनु माइआ मोहु वधाइआ।
(गु० ग्र० सा० पृष्ठ १२३७)

यह ठीक है कि माया की रचना भी प्रभु द्वारा हुई क्योकि वह तो सब रचनाशील है। परन्तु माया के बधन स उबर कर प्रभु-सान्निध्य मिल सकता है। इसी पद की अगली दो पक्तियो मे गुरु नानक कहते हैं—

गुरु परसादी उबरे जिन भाणा भाइया।
नानक सचु वरतदा सभ सचि समाइआ॥
(गु० ग्र० सा० पृष्ठ १२३७)

जो गुरु के प्रसाद से परमात्मा की इच्छा को समझने में समथ हो गये वे उबर गये। परमात्मा रूपी सच सभी मे समाहित है और सवत्र घटित है।

माया की असीम शक्ति को सभी मानते हैं। वह भटका देती है, हम मे दुविधा उत्पन्न कर देती है। पर यदि सही मागदशक (गुरु) मिल जाए तो दुविधा मिट जाती है और मुक्ति का द्वार खुल जाता है।

बिन गुरु मुकति न पाईऐ
ना दुविधा माइआ जाइ।

हउमै (अहकार)

माया के विविध रूपो मे—काम, क्रोध, लोभ, मोह और अहकार इन पाच शक्तियो की हमारे देश के धार्मिक परिवेश मे बहुत चर्चा हुई है। गुरु ग्रथ साहब म भी कहा गया है कि इन पांच दूतो ने सारे ससार को अपने मोहपाश मे जकड रखा है—

पच दूत मुहहि ससारा
(गु० ग्र० सा० पृष्ठ ११३)

गुरु ग्रन्थ साहब में अनेक स्थानो पर इन पांच विकारो की चर्चा हुई है परन्तु 'हउमै' (अहकार) की चर्चा सबसे अधिक हुई है। अन्य विकार (काम, क्रोध, लोभ और मोह) सम्भवत इतने आयामी नही हैं,

जितना अहंकार है। इस बहुआयामी विकार को गुरुओ ने परमपद की प्राप्ति में सबसे बडी बाधा माना है।

गुरुओ ने अहंकार के लिए 'हउमै' शब्द का प्रयोग किया है। जहाँ 'हउमै' है वहाँ सत्य का साक्षात्कार नही हो सकता। नाम' सत्य से साक्षात्कार का प्रतीक है, परन्तु 'हउमै' से उसका विरोध है, दोनो एक साथ नही रह सकते—

हउमै नावै नालि विरोध है
गुरु ना वसहि इक ठाइ
(गु० ग्र० सा० पृ० ५६०)

गुरु रामदास कहते हैं कि स्त्री रूपी जीवात्मा और पुरुष रूपी परमात्मा साथ साथ रहते हैं, परन्तु नारी अपने पति से मिल नही पाती क्योकि 'हउमै' की कठिन भीत दोनो के बीच खडी हुई है—

धन पिउ का इक ही संगि वासा
विधि हउमै भीति करारी
(गु० ग्र० सा० पृ० १२६३)

गुरुओ ने बार बार कहा है कि हउमैं एक बहुत बडा रोग है—

हउमै बडा रोगु है आइ दुर्जे करम कमाई[7]
हउमै बडा रोगु है मरि जमै आवै जाइ[8]
\+ \+ \+
हउमै रोगी सभु जगत बिआपिआ
तनि कउ जनम मरण दुखु भारी।[9]
नानक हउमै रोग बुरे[10]
\+ \+
हउमै दीरघु रोगु है दारु भी इसु माहि[11]

हउमै बहुआयामी रोग है। व्यक्ति अनेक प्रकार के अहंकार रूपो मे ग्रसित हो जाता है अथवा ग्रसित हो जाने की संभावना बराबर बनी रहती है। यह अहंकार अपनी साधना का हो सकता है, विद्या का हो सकता है, तर्क बुद्धि का हो सकता है, जाति का हो सकता है धन सम्पत्ति का हो सकता है, परिवार का हो सकता है, रूप और यौवन का हो सकता है। हमारे देश मे विद्या का अहंकार बहुत व्यापक रहा है। पढ़ना और फिर वाद विवाद द्वारा अपने पांडित्य का प्रदर्शन करना भारतीय विद्वानो का विशिष्ट गुण रहा है। गुरु अमरदास ने एक स्थान पर कहा है—

पंडित पडि पडि वादु बखाणहि
बिनु गुर भरमि भुलाने।

(पंडित लोग पढ पढ़ वाद विवाद मे पडे रहते हैं। गुरु के अभाव मे अपने पांडित्य के भ्रम मे सत्य को भूले हुए हैं)

गुरु नानक ने पांडित्य के अहंकारियो के लिए कहा था—

पडी ऐ जेती आरजा पडीअहि जेते सास।
नानक लेखै इक गल होरु हउमै झखणा झाख।।

(चाहे सम्पूर्ण आयु पढ़ा जाए चाहे अपनी हर सास से पढ़ा जाए परन्तु यदि एक बात (सत्य की समझ) उत्पन्न नही हुई तो शेष अहंकार की सिर खपाई के अतिरिक्त कुछ नही)।

जाति के अहकार का गुरुवाणी मे स्थान स्थान पर निषेध किया गया है—

जाति का गरबु न करीअहि कोई।
ब्रह्म बिंदे सो ब्राह्मण होई॥
जाति का गरबु न करि मूरख गवारा।
इसु गरब त चलहि बहुत विकारा॥

धन सम्पत्ति और रूप यौवन सम्बन्धी अहकार की चर्चा करते हुए गुरुवाणी मे कहा गया है कि राज पाट, गृह शोभा रूप, जवानी, धन दौलत, हाथी घोडे आदि सबकी प्राप्ति का अभिमान यही रह जाएगा, आगे किसी काम नही आएगा—

राज तिलक जोबन गृह सोभा रूपवतु जोआनी।
बहुत दरबु हसती अरु घोड़ लाख लाख बआनी॥
आगे दरगहि कामि न आवै छोडि जल अभिमानी।

वास्तविकता तो यह है कि अहकारी मूल बात को समझ ही नही सकता उसे अपने आप ही समझ भी नही होती और वह सदैव भ्रमित रहता है—

मूल न बूझै आपु न सूझै भरमि बिआपी अहमनी।[12]

हउमै से बचने का उपाय क्या है ? गुरुवाणी कहती है कि अहकार को दूर करने और सच को पहचान की पहली आवश्यकता सदगुरु' की प्राप्ति है—

नानक सतगुरि मिलीऐ हउमै गई,
ता सचु बसिआ मन आइ।
सचु कमावै सचि रहै, सचे सेवि समाइ।
(गु० ग्र० सा० पृष्ठ ६६०)

सही मार्ग दर्शक के मिलते ही अहकार से मुक्ति की प्रक्रिया प्रारम्भ हो जाती है। गुरु अर्जुन देव स्वय इस प्रश्न को उभारते हैं—हे सतो, कोई ऐसा उपाय बताओ जिससे हउमै और गर्व का निवारण हो सके।[13]

वे स्वय ही इस प्रश्न का उत्तर देते हैं। अहकार नाश के लिए आवश्यक है कि व्यक्ति सर्वत्र परमात्मा के अस्तित्व का अनुभव करे अपने आपको सबकी धूल समझने की विनीत दृष्टि का विकास करे प्रभु को सदा अपने निकट समझे, सभी रोगो की औषध— नाम'—निर्मल जल अमृत की गुरु के द्वार से प्राप्ति करे।[14]

गुरुवाणी कहती है कि बिना शब्द' न तो भ्रम नष्ट होता है, न व्यक्ति के मन से अहकार दूर होता है—

बिनु सबद भरमु न चूकई ना विचहु हउमै जाइ।
(गु० ग्र० सा० पृ० ६७)

इसलिए अहकार को मारने के लिए और माया भ्रम से मुक्त होने के लिए शब्द' का सहारा लेना आवश्यक है—

सबके हउमै मारीऐ माइआ का भ्रम जाइ॥
(गु० ग्र० सा० पृ० ६७)

जीव और ब्रह्म की अभेदता के सिद्धान्त को गुरुवाणी मे पूरी तरह स्वीकार किया गया है—

हरि हरिजन दुई एक हैं बिब विचार कछु नाहि।
जल ते ऊपजे तरग जिउ जल ही बिखै समाइ॥

(जैसे जल की तरग जल से निकल कर जल म ही समा जाती है, वसे ही जीव परब्रह्म से उपजता है और उसी म समा जाता है।)

गुरु नानक कहत हैं कि सभी प्राणियो म एक परमात्मा की ज्योति ही व्याप्त है। उसी क प्रकाश स सब कुछ प्रकाशित हो रहा है—

सभ महि जोति जोति है सोई।
तिसदै चानणि सभ महि चानणु होई॥

अभेदत्व की स्थिति म जीव और परमात्मा एक रूप हो जाते हैं। हरि और हरिजन म कोई अतर नही रहता। गुरु तेगबहादुर कहत हैं—

जो प्रानी निसिदिन भजे रूप राम तिह जानु।
हरि जनि हरि अतरु नही नानक साची मानु॥
(गु० ग्र० सा० पृ० १४२८)

युग बोध

गुरु ग्र थ सिख धम अपने अनुयायियो के सम्मुख आध्यात्मिक और पारलौकिक उपलब्धियो का माग ही प्रशस्त नही करता, उसी के साथ ही उसमे सासारिक जीवन को स्वाभिमान और गौरव स जीने की प्रेरणा भी देता है और अ याय का विरोध करने को प्रोत्साहित करता है। इसलिए गुरुवाणी का विचार और निर्देश अध्यात्म और परलोक की समस्याओ और सरोकार तक ही सीमित नही है। गुरुवाणी अपने समय के समाज और व्यक्ति के इहलौकिक यथाथ से अपने आपको जोडती है और अपन विचार तथा निर्देश की परिधि म उसे भरसक समेटती है। इसलिए गुरुवाणी मे ऐसी उक्तियो की कमी नहीं है जो तत्कालीन व्यक्ति के विसगत चरित्र सामाजिक मूल्यो के पतन, सत्ताधारी व्यक्ति या व्यक्तियो की निरकुशता समाज के नेताओ की भ्रष्टता और अयोग्यता तथा ऐसी स्थिति मे सामा यजन के विभ्रम का बडा सटीक चित्रण करती है।

राजनीतिक पराधीनता के उस युग मे गुरु नानक सभवत पहले भारतीय सत कवि थे जिन्होने कहा था—यह समय छुरी के समान है राजे कसाई के समान हो गये हैं धम पख लगा कर उड गया है। चारो तरफ झूठ की अमावस्या छाई हुई है, सत्य का च द्रमा कही दिखाई नही देता। पता नही वह कहाँ उदय हुआ है। मैं (जीवात्मा) पथ ढूढ कर व्याकुल हो गयी हूँ, अधेरे म कही राह नही सूझता।[15]

अपने समय के अत्याचारी शासको के सम्ब ध मे बडी आक्रोश भरी वाणी मे उन्होने कहा—इस समय राजागण व्याघ्र के समान हिसक हैं उनके अधिकारी कुत्तो के समान लालची हैं। ये लोग निरीह जनता को बिना किसी कारण पीडित करते रहते हैं। इनके नौकर चाकर अपने परो के नाखुनो से लोगो को जख्मी करते रहते है और उनका लहू कुत्तो की तरह चाट जाते हैं। जहाँ इनके कर्मों की परख होगी, वहाँ इनकी नाक काट ली जाएगी।[16]

अपने समय के राजाओ तथा राज कमचारियो द्वारा निरीह जनता पर किये जाने वाले अत्याचारो पर तीव्र रोष व्यक्त करने वाल गुरु नानक ने मुगल आक्रा ता बाबर के आक्रमण को अपनी आँखो से देखा था। मुगल सनिका की लूटमार और मार काट से इस देश की जनता की जो दुदशा हुई, गुरु नानक ने उसका मार्मिक वणन अपनी वाणी मे किया है—जिन स्त्रियो के सिर म सु दर पट्टियाँ शोभित होती थीं, जिनकी माँग मे सिन्दूर भरा हुआ था, आक्रमणकारियो ने उनके केश काट डाले और उन्हे धूल मे इस तरह घसीटा कि उनके गले तक धूल भर गयी। जो महलो म निवास करती थी अब उन्हे बाहर बठने की भी जगह नही मिलती। विवाहित स्त्रियाँ अपने पतियो के पास सुशोभित थी। वे पालकियो मे बैठकर आई थीं।

उन पर लोग जल योछावर करते थे, बहुमूल्य पखे आस पास भूलते थे, उन पर लाखो रुपयो की वर्षा होती थी। वे मेवे खाती थी, सेजा पर रमण करती थीं। अब उनके गले की मोतिया की माला टूट गयी है और उनके स्थान पर आक्रमणकारियो ने रस्सियाँ डाल दी हैं। धन और यौवन ने उन्हें अपने रग म रग रखा था। अब य दानों ही उनके वरी हो गये हैं। सिपाहियो को आज्ञा मिली और वे उनकी इज्जत लूटकर चलते बने।

(गु० ग्र० सा० पृष्ट० ४१०)

ऐसी करुणाजनक स्थिति मे गुरु नानक ने परमेश्वर के प्रति ही अपनी शिकायत व्यक्त करते हुए कहा—हे परमात्मा, बाबर न खुरासान पर आक्रमण किया, परन्तु तुमने उसकी रक्षा कर ली और हिदुस्तान को उसके आक्रमण से आतकित कर दिया। तुम स्वय इस स्थिति को उत्पन्न करते हो किन्तु अपने को दोष न देने के लिए तुमने मुगलो का यमदूत बना कर इस देश पर आक्रमण करा दिया। चारो ओर इतनी मार-काट हुई कि लोग त्राहि त्राहि कर रहे हैं। तुम्हारे मन म इन निरीह जनो के प्रति जरा दद क्यो नही उत्पन्न हो रहा है। हे कर्त्ता, तुम तो सभी प्राणिया के समान रूप से रक्षक होने का दावा करते हो। यदि एक शक्तिशाली दूसरे शक्तिशाली को मारे तो मन म रोष नही हाता। परन्तु यदि शक्तिशाली सिंह निरपराध पशुओ के झुण्ड पर आक्रमण कर दे तो उनके स्वामी को कुछ तो पुरुषाथ दिखाना चाहिए।[17]

अपने देश म विदेशियो द्वारा हुए अत्यचारो स विक्षुब्ध होकर ईश्वर के प्रति ऐसी ताडना भरी शिकायत सारे भक्ति साहित्य म निश्चय ही अद्वितीय है और अनुपम भी। पर तु गुरु नानक उन लोगो को भी क्षमा नही करते जिनकी चरित्रहीनता, अकमण्यता और ऐशपरस्ती के कारण इस देश की ऐसी दुदशा हुई—

रतन बिगाडि बिगोइ कुती,
मुइआ सार न काई।
(गु० ग्र० सा० पृ० ३६०)

(इन कुत्ता ने रत्न के समान इस सुन्दर देश को बिगाड कर नष्ट-भ्रष्ट कर दिया। इनके मरने क बाद इन्हें कौन पूछेगा ?)

सिख गुरुओं के विचारो और उनके द्वारा प्रदर्शित माग की भारतीय जीवन और सस्कृति पर छाप है। आधुनिक भारत क निर्माण मे उनकी महत्वपूण भूमिका रही है। देश की स्वतत्रता के लिए लडे गये सग्राम मे अपनी आहुति देने वाल शहीदो मे सिखा की गिनती उनकी जनसख्या के अनुपात से कई गुना अधिक है। करतारसिंह सराभा भगतसिंह, उधमसिंह जस शहीदो के नाम तो सम्पूण भारत म सम्मान के साथ लिए ही नहीं जाते, बल्कि किसी भी युवा आन्दोलन के प्रेरणा स्रोत बनकर उभरते रहते हैं। यहां यह बात विशेष रूप से उल्लेखनीय है कि इस देश मे बलिदानी परम्परा का प्रारम्भ ही सिखो से होता है।[18] त्याग तप, सयम परदुख कातरता वीरता, शरणागत की रक्षा आदि के अनेक उदाहरण हम भारतीय इतिहास म मिल जाएगे। पर तु क्या इस देश म बलिदान (शहादत) की भी कोई परम्परा है? एक महत उद्देश्य को सम्मुख रखकर किसी ऐसे आदश के लिए जिसका सम्बध वृहत्तर मानवीय हित चिता से हो, व्यक्ति हँसते हसते मृत्यु का वरण कर ले क्या एसे उदाहरण अपने इतिहास म हैं? महाभारत म एक कथा है कि किस प्रकार एक निधन ब्राह्मण परिवार ने एक भूखे अतिथि की प्राण रक्षा के लिए अपना सम्पूण भोजन उसे दे दिया और स्वय काल का ग्रास बना। सत्य हरिश्चन्द्र ने अपने प्रण की रक्षा के लिए राज पाट और परिवार सभी कुछ न्योछावर कर दिया। दानवीर कण ने अपने जीवन की सुरक्षा की चिंता न करते हुए अपने कवच और कुडल दान कर दिय। ऐसे अनेक उदाहरण प्रस्तुत किये जा सकते हैं। पर तु ये सभी उदाहरण त्याग के हैं या बलिदान के? मैं समझता हू कि त्याग और बलिदान म एक मौलिक अन्तर

है। त्याग व्यक्तिनिष्ठ होता है और बलिदान समाजनिष्ठ त्याग स्वधम, स्वकतव्य, स्वसुख के लिए किया जाता है, बलिदान जनहित के किसी ऐसे उद्देश्य या लक्ष्य को सम्मुख रखकर किया जाता है जिसम व्यक्ति की अपेक्षा समाज की भूमिका महत्तर हो उठती हैं। इस दृष्टि से भारतीय परम्पराओ का विश्लेषण करने पर दिखायी देता है कि हमारे देश म त्याग की परम्पराएँ तो हैं पर तु बलिदान की नही हैं। वस्तुत बलिदान शब्द भी उस भाव का व्यक्त करन के लिए उपयुक्त नही है जिस अथ म शहादत (अरबी) और मारटरडम (अंग्रेजी) शब्दो का प्रयोग होता है। हमारे प्राचीन साहित्य म बलिदान का प्रयोग सदव देवता को प्रसन्न करने के लिए दी गयी पशु बलि के लिए ही किया गया। इस देश मे व्यक्ति अपने मोक्ष अपने कतव्य अपने (वैयक्तिक) धम की सिद्धि के लिए बडा से बडा त्याग करता रहा है परन्तु किसी सामूहिक सामाजिक आदश की रक्षा के लिए अपने जीवन की बाजी लगा बठा हो, दधीचि को छोडकर ऐसा कोई उदाहरण मुझे याद नही आता।

यह कहना अत्युक्ति नही होगी कि इस देश में बलिदान (यदि इस श द को शहादत का पर्याय मान लिया जाए) की परम्परा की सही शुरुआत गुरु अजु न देव के बलिदान (सन् १६०६) से होती है। अपनी आत्म कथा तुजके जहांगीर' म जहांगीर ने जब यह लिखा कि गुरु अजु न द्वारा किये जा रहे कार्यो को ब द करने तथा उ हे अपने धम मे दीक्षित करने के लिए मैंने मुरतजा खान से कहा कि उ हें यातना दी जाए और न मानने पर मार डाला जाए तो इस शहादत की पुष्टि कर दी। गुरु अजु न की शहादत के लगभग सत्तर वष बाद नौवे गुरु गुरु तेगबहादुर की शहादत ने इस परम्परा को पुष्ट किया। यह परम्परा आने वाले वर्षो मे कल्पनातीत ढग स विकसित हुई। हसते हसते अपने शरीर का अग-अग कटवाने वाले अगणित सिख शहीदा का ऐसा उज्ज्वल इतिहास है जो आने वाली पीढियो के लिए शाश्वत प्ररणा स्रोत बना रहा है।

कमठता, सक्रियता, आशावादिता और स्वाभिमान किसी भी सिख के निजी गुण हैं। चढदी कला' और 'सबत दा भला' के आदश जीवन सूत्र है। एक सूत्र उन्हे सदव आगे बढने की प्रेरणा देता है और दूसरा उनकी दृष्टि को सदैव लोकाभिमुख रखता है।

अ याय के प्रतिरोध की दष्टि से सिख दष्टिकोण बहुत स्पष्ट है। इस दष्टि से गुरु गोविंद सिंह का एक फारसी कथन ही उनका आदश है—

चु कार अज हमह हीलत दर गुजश्त ॥
हलालस्त बुरदन ब शमशीर दस्त ॥

जब नीति के सभी साधन असफल हो जाए, तब हाथ मे तलवार उठा लेना उचित है। ●

1—सकल जगत है जसे सुपना
बिनसत लगत न बार (गु० ग्र० सा० पृष्ठ ६३३)
+ +
जसे सुपना रनि का तैसा ससार (गुरु ग्र० सा० पृष्ठ ८०८)

2—जैसे जल ते बुदबुदा उपजै बिनसे नीत।
जगु रचना तसे रची कहु नानक मीत ॥ (गु० ग्र० सा० पृ० १३६३)

3—जिउ जल ऊपरि फेन बुदबुदा तैसा बहु ससार।
जिसते होआ तिसहि समाणी चूकि गईआ ससार ॥ (गु० ग्र० सा० पृ० १२५८)

4—मृग तृसना जिउ झूठो,
यहु जग दुखि तोसि उठि धाव ।। (गु० प्र० सा० पृ० २१९)

5—सगल जगतु है जसे सुपना बिनसत लगत न बार ।
बारु भीत बनाई रचि पचि रहत नही दिन चारि ।। (गु० प्र० सा० पृ० ६८)

6—मन पिआरिआ जीव मित्रा विखु सागरु ससारे (गु० प्र० सा० पृ० ७९)

7—गु० प्र० सा० पृ० ५८६

8—गु० प्र० सा० पृ० ५९२

9—गु० प्र० सा० पृ० ७३५

10—गु० प्र० सा० पृ० ११५३

11—गु० प्र० सा० पृ० ४६६

12—गु० प्र० सा० पृ० ११८६

13—सतहु इहा बतावहु कारी । जिसु हउमै गरब निवारी ।। (गु० प्र० सा० पृष्ठ ६१६)

14—सरब भूत पारब्रह्म करि मानिआ होवा सगल रनारी ।
पेखिओ प्रभु जीउ अपुनै सगे चूकै भीति भ्रमारी ।।
औषध नाम निरमल जल अमृत पाइऐ गुरुदुआरी ।
कहु नानक जिसु मसतकि लिखिआ तिसु गुर मिलि रोग बिदारी ।। (गु० प्र० सा० पृ० ६१६ १७)

15—कलि काती, राजे कासाई धरमु पखु करि उडरिआ ।
कूड़ु अमावस, सचु चन्द्रमा दीसै नाही कह चड़िआ ।।
हउ भालि विकुनी होई । आधेरै राहु न कोई ।। (गु० प्र० सा० पृ० १४५)

16—राजे सीह मुकद्दम कुत्ते । जाइ जगाइन बठे सुत्ते ।।
चाकर नहदा पाइन्हि घाउ । रतु पितु कुतिहो चटि जाहु ।।
जिथै जीआ होसी सार । नकी वढी लाइतबार ।। (गु० प्र० सा० पृ० १२८८)

17—खुरासान खसमाना कीआ हिंदुसतानु डराइआ ।
आप दोसु न देई करता जमु करि मुगल चढाइआ ।।
एती मार पई कुरलाणै त की दरदु न आइआ ।
करता तूं समना का सोई ।
जे सकता सकते कउ मारे ता मनि रोसु न होई ।
सकता सीहु मारे पै वगै खसमै सा पुरसाई ।। (गु० प्र० सा० पृ० ३६०)

18—सचु सभना होइ दारु पाप कढै धोइ ।
नानक वखाणै बेनती जिन सचु पल होई ।। (गु० प्र० सा० पृ० ४६८)

मनुस्मृति

श्री नरहर कुरुंदकर

जहाँ तक मुझे स्मरण है मैंने मनुस्मृति का ग्रंथ पहली बार पढने का प्रयास किया, तब मेरी उम्र अट्ठारह बरस की थी। एक सुप्रतिष्ठित मराठी टीका के साथ छपा हुई 'मनुस्मृति सहिता', मैंने तब केवल जिज्ञासा भाव से पढी थी। उन दिनो समय-समय पर डॉ० भीमराव आंबेडकर और उनके अनुयायी मनुस्मृति की चर्चा करते हुए उस पर आक्षेप लिया करते थे। भारतीय प्रगतिवादी अभ्यासक एवं विद्वान जिस ग्रंथ पर आक्षेप प्रकट करते रहे हैं और जिस ग्रंथ के विरोध मे सतत चर्चा होती रहती है आखिर उस ग्रंथ मे क्या है यह जानने की इच्छा एवं उसी प्रेरणा से तब मैंने मनुस्मृति पढी थी। मनुस्मृति पूरी पढने के उपरांत मेरी जिज्ञासा पूर्ति नही हुई, परन्तु अन्य दिशा मे जिज्ञासा मार्गक्रमण करती रही। हो सकता है कि उस उम्र मे मेरा मन जिन प्रश्नो को लेकर सत्रस्त था वे प्रश्न आज भी कुछ लोगो के मन मे हैं। मैं अपने अल्प विवेचन का प्रारम्भ उस समय मेरे मन मे जो आशंकाएँ थी उन्ही से करना चाहता हूँ।

पूरे भारत मे हिन्दू समाज के लिए जो विधान और कानून चलते आ रहे हैं वे अधिकतर बारहवी सदी के धर्मशास्त्र के एक महान भाष्यकार हुए, उनके ग्रंथ के आधार पर बने हुए हैं। आपका नाम है विज्ञानेश्वर'। आपके टीकाग्रंथ का नाम है 'मिताक्षरा'। भारत के प्राय अधिकांश भाग मे मिताक्षरा पर आधारित कानून चलता आ रहा है। उसमे प्रादेशिक रूप मे भेद हमे दिखाई देते हैं। जैसे महाराष्ट्र और गुजरात मे व्यवहाराभिमुख 'व्यवहारमयूख ग्रंथ' को प्रतिष्ठा थी। यह ग्रंथ भी मिताक्षरा पर ही आधारित है। बगाल, आसाम और उडीसा विभाग जिस कानून को मानते हैं वे बारहवी सदी के एक लेखक जीमूतवाहन का विधान है जो दायभाग' के नाम से प्रसिद्ध है। मिताक्षरा और दायभाग मिलकर स्थूल रूपेण पूरा हिन्दू धर्मशास्त्र बन जाता है। उपरिनिर्दिष्ट दोनो ग्रंथ याज्ञवल्क्य स्मृति के भाष्यग्रंथ हैं। ज्ञात रहे कि महाराष्ट्र मे डा० आंबेडकर ने पहली बार २५ दिसम्बर १९२७ को जब मनुस्मृति ग्रंथ का खुले आम दहन किया तब स्वयं डा० भीमराव आंबेडकर अपने को हिन्दू समझते थे। आपको तब हिन्दू धर्म का अभिमान था और हिन्दू धर्म मे बने रहने की तब उनकी भूमिका थी। अत मनुस्मृति दहन' का यह कृत्य हिन्दू धर्म पर प्रेम करने वाले परन्तु अपनी दासता का उग्र निषेध करनेवाले एक व्यक्ति का कार्य है। मेरे मन मे सर्वप्रथम प्रश्न उठा कि यदि किसी को समाज परम्परा की दासता का विरोध ही करना है, और निषेधस्वरूप ग्रंथदहन ही करना है तो 'याज्ञवल्क्यस्मृति उसके लिए ठीक है। उस ग्रंथ को छोडकर मनुस्मृति को क्यो जलाया जाता है? हिन्दू धर्माभिमानी इस प्रश्न का उत्तर देना न चाहेगा तथा जिज्ञासु के मन मे यह प्रश्न आये बिना भी न रहेगा।

वास्तव मे बात यह है कि मिताक्षरा और दायभाग याज्ञवल्क्य-स्मृति' पर आधारित हैं, परन्तु याज्ञवल्क्य को जो प्रतिष्ठा है वह मनु के अनुसरण के कारण ही तो है। हिन्दू समाज के लोगो का पूरा

परम्परा प्राप्त धमशास्त्र मनु के नाम से चलता आ रहा है। महत्ता, श्रद्धा, पूजनीयता मनु के नाम की एव मनुस्मृति ग्र थ की है, चाहे प्रत्यक्ष व्यवहार मे अ य किसी स्मृति या भाष्य का अनुसरण लोग करते रहे। लोग तो हमेशा यही मानते आ रहे हैं कि वे मनु के मागदशन का ही अनुसरण कर रह हैं। हि दुओ के सभी धमशास्त्रो के श्रद्धेय नेता मनु हैं।

इसीलिए जब भी हि दू धमशास्त्र का विरोध करना है, तो मनुस्मृति का नाम लेकर ही आक्षेप या विरोध प्रकट होते हैं। वैसे भारत मे भि न भि न अनेक धम सम्प्रदायो को मा यताएँ प्राप्त थी। और हैं। बौद्ध, जन, लिंगायत, सिक्ख आदि पुरातन काल से चले आ रहे धम सम्प्रदाय हैं और प्राथना समाज आयसमाज नये धम सम्प्रदाय या धम समुदाय हैं। नये या पुराने जो धम सम्प्रदाय प्रचलित हैं, सभी ने धमशास्त्र का आधार मनुस्मृति को ही माना है। आज का अपना सिविल ला मनु या उनकी परम्परा से भि न बनाने का सकल्प तथा दढता किसी ने भी व्यवहारत नही दिखायी है। अत परिणामस्वरूप मनु के नाम पर चलनेवाला विधान पूरे भारतीय सस्कृति का प्रमाण धमशास्त्र विधान रहा। सपूणतया आमूलाग्र परिवतन के जो समथक हैं उ ह मनु के विरोध मे अपनी ऊँची आवाज उठानी पडती है।

उस समय की युवावस्था म मनुस्मृति मे दी हुई कर्जा—सूद ब्याज की व्यवस्था मैं समझ न पाया। मनुस्मृति म स्पष्ट निर्देश है कि किसी भी परिस्थिति म सूद मूल रकम से अधिक कभी नही होना चाहिए (८ १५१) मनु ने यह भी कहा है कि प्रति सौ प्रतिमास सवाया ($1\frac{1}{4}$) यानी प्रतिवष सैकडा पधरा सूद लेना धम्य है। परन्तु यदि प्रति वष चौबीस प्रतिशत सूद लिया जावे तो भी वैध है उस धन को प्राप्त करने वाले धनिक व्यक्ति को भी साधु समझना चाहिए (८ १४०) हाँ, कभी इससे अधिक व्याज लिया न जावे।

अब प्रश्न उपस्थित होता है कि यदि २४ प्रतिशत सूद वध है तो चार साल मे ही सूद की रकम इतनी बढेगी कि चार साल के बाद सूद मूल रकम से अधिक होने की स्थिति म रहेगा। तब मनु का कहना है कि ऐसी स्थिति मे सूद और मूल रकम एकत्रित की जाए और नया अनुब ध (इकरारनामा) तयार हो ताकि अब एकत्रित रकम को मूल रकम माना जाए (८ १५५) मनु की इस भूमिका के कारण व्यवहार मे सूद कभी भी मूल रकम से अधिक नही हो पाता है। आश्चय तो आगे है। मनु ने यह भी कहा है कि यदि ब्राह्मण को प्रतिमास प्रतिशत (२%) दो सूद है तो क्षत्रिय को ३% और वश्य को ४% फिर शूद्र को ५% रहना चाहिये। (८ १४२)इसका सीधा अथ तो यह होगा कि शूद्र के लिए मूल रकम से दो वष म मूद बढेगा। तब मैंने माना कि यह कानून विषमता पर आधारित है, और अ यायमूलक है। क्रूर भी है। परन्तु एक प्रश्न उपस्थित हुआ कि हम इस कानून को ठीक मान सकते हैं या गलत मान सकते हैं—चाहे जो ऐतिहासिक निणय हो पर आज इस पुराने समय के कानून को पूज्य तथा प्रमाण मानने की क्या आवश्यकता है? आवश्यकता कतई नही है यह जानते हुए भी यह मनुविधान विषमताजनक है फिर भी उसे नकारने का साहस कितने हिंदू धर्माभिमानियो ने किया है? साहस हिंदू धर्माभिमानी नही करता है, उत्तर भी नही देता है।

वास्तविकता यह है कि मनु के विधान को हिंदू धर्माभिमानी इहलोक का विधान नही मानते। इहलोक का विधान हमारी बुद्धि से बनता है और हमारी बुद्धि से सुधारा भी जाता है। मनु का विधान इस तरह का थोडे ही है? श्रद्धा यह है कि मनु का विधान सृष्टि के निर्माता ब्रह्मदेव से मनु को मिला और मनु मानव जाति के लिए यह विधान मृत्युलोक पर लाये हैं। इस मृत्युलोक म विधान सुविधाजनक है या असुविधाजनक यह प्रश्न गलत है क्योकि यह विधान सब के अंतिम कल्याण के लिए ही भगवान ने बनाया है। इहलोक म या परलोक म खासकर परलोक म हम कल्याण चाहते हैं तो फिर मनुविधान का

पालन आवश्यक है। मृत्यु के अन तर आनेवाला पुनज म शुभ हो इसलिए इस विधान को स्वागताह मानकर उसका अनुसरण करना हमारा कतव्य हो जाता है। अत मनु के समथन से पुण्यप्राप्ति हो जाती है। मनु के निषेध स पाप लगता है। मनुस्मृति ने समाज की विषमता और विषमताजनित अ यायी व्यवस्था को प्रतिष्ठा दी, तो भी अ याय पीडित, शोषित, दलित उस व्यवस्था के विरोध मे प्रतिकार की बात न सोचते हुए अपनी आज की हीन दीन समाज स्थिति का—व्यक्ति स्थिति को पूवज म के पाप की सजा मानते हैं। प्रतिकार न करते हुए अ याय को सहन की बात पुनज म के पुण्य का कारण मानकर चलते है। विषमता और अ याय को ही पूजनीय और श्रद्धा के साथ स्वीकारने की यह धम कल्पना या धमरूप हि दू धमशास्त्र के सूत्र और स्मृति ग्र थो न प्रतिष्ठित किया, जो मनु के नाम पर चलता है। इसलिए प्रश्न विधान पुरातन या नवीन, समथनीय या असमथनीय है या नही यह सिद्ध करने की आवश्यकता नहीं रहती। विधान को स्वागताह मानकर मनु का समथन सतत करने का प्रयत्न बराबर वर्षों से चलता आ रहा है।

एक समय जरूर ऐसा था कि पूरी मानव जाति मानवी ससार व्यवस्था विषमता पर आधारित थी। तब दुनिया मे ऐसे विषम विधान थे। उसका स्वरूप कैसा था ? यह बातें आज के अनुसधान के साधनमात्र हैं इतना ही सभी स्वीकार करेंगे तो वाद प्रतिवाद या आक्षेप-समथन का प्रश्न ही नही बचता है। परिस्थिति कुछ और ही है क्योकि आज भी लोग मानते हैं कि मनु का विधान आदश है। मानव जाति पूणता पाना चाहती है तो मनु विधान का स्वीकार करना उचित है। मनु एक आदश प्रजातत्रा त्मक पद्धति की कल्पना प्रस्तुत कर रहे हैं जो आज भी आदश प्रजातन्त्रात्मक पद्धति है, उपयुक्त मत-प्रतिपादन करने वाले ग्रथ आये दिन आज भी प्रकाशित होते हैं। ऐसा ही एक ग्रथ जो १९६८ में प्रकाशित हुआ वह डॉ० एम० व्ही पटवधन जसे आधुनिक विद्या विभूषित विद्वान का है। इसलिए मनुस्मृति का प्रश्न केवल प्राचीन जगत् के शोध अनुसधान का विषय नही रह जाता है। अर्वाचीन जगतमे जो 'पुराणमित्येव साधु सवम का समथन करनेवाले हैं उन आज के जगत् के व्यक्तियो के मन मे जो मनुस्मृति-श्रद्धेयता की भावनाएँ हैं और विरोध मे जो आक्षेपाह भावनाए हैं अब उनका प्रश्न बनता है।

आज जो मनुस्मृति नाम से उपलब्ध सहिता है वह कुलकभट्ट नाम के एक भाष्यकार का अनुसरण करने वाली है। आप बारहवी सदी के भाष्यकार हैं। अर्वाचीन युग मे सर विलियम्स जो स ने मनुस्मृति का प्रथम अग्रेजी अनुवाद ई० सन् १७८४ म प्रकाशित किया और उसकी मूल सस्कृत सहिता ई० सन १८१३ मे कलकत्ता से प्रकाशित की। आज सहिता के—इस ग्र थ के अधिक से अधिक २६९४ या २६९५ श्लोक प्राप्त होते हैं। कम से कम २६८४ श्लोक देखने मे आते हैं। भिन्न-भिन्न प्रतियो म जो दस बारह श्लोको का अ तर पडता है, महत्व का नही है। कही पर एक ही आशय प्रतिपादन करने वाले दो श्लोक हैं तो उसको एक ही श्लोक म व्यक्त हुआ पाते हैं। शेष अध्याय, अध्यायक्रम विषय प्रतिपादन सभी सस्करणो मे एक जसा समान है। अत हम कह सकते हैं कि 'मनुस्मृतिसहिता' लगभग अविकृत स्वरूप म उपलब्ध है। आज जो ग्र थ हमारे सामने है उसके कुल बारह अध्याय हैं और ये बारह अध्याय एक विशिष्ट क्रम स विषय प्रतिपादन करते हैं।

प्रथम अध्याय मे ग्र थारभ, जगदुत्पत्ति-वणन, सृष्टिरचना वणन, म वतर का कथन, कृत, त्रेता द्वापर और कलि इन चारो युगो के हर युग के प्रत्येक वग का सामा य क्रम और ब्राह्मण की श्रेष्ठता का वणन है। दूसरे अध्याय मे सस्कारो का वर्णन आता है ब्रह्मचय और गुरुसेवा महत्व वर्णित है। तीसरा अध्याय विवाह एव श्राद्धकम सम्ब धी है। चौथे अध्याय म गहस्थधम का विवरण व वज्य और ग्राह्य का निर्णय

हैं तथा इक्कीस प्रकार के नरको का वर्णन है जो पाप दड स्वरूप मिलते हैं। पाँचवे अध्याय मे भक्ष्य, अभक्ष्य, शुद्ध, अशुद्ध एव स्त्री-धम का वणन है। छठे अध्याय म वानप्रस्थ और स न्यास धम का वणन है। सातवाँ अध्याय राज धम के सम्ब ध म है। आठवाँ अध्याय जिसपर ही सर्वाधिक आक्षेप हैं, आचार एव व्यवहारो से सम्बन्धित है। नौवाँ अध्याय स्त्री, पुत्र तथा पुरुष के उत्तराधिकारो के वारे म है। दसवाँ अध्याय वर्णसकर सम्बन्धी है। ग्यारहवाँ अध्याय पाप और प्रायश्चित्त की चर्चा करता है। बारहवाँ अध्याय विविध गुण कथन-लक्षण विशेष से सम्बद्ध है तथा वेदप्रशसा का है। इस प्रकार इस स्मृतिग्र थ म बारह अध्याय और कुल २६८४ श्लोक हैं।

हमारे सामने आज जो सहिता है वह तो कुलकभट्ट के भाष्य के अनुसार है। आप बारहवी सदी के भाष्यकार हैं। पर तु मनु का आधार लेने वाले लेखक इससे प्राचीन हैं। ईसाके दो सौ वष के उपरा त हि दू धमशास्त्र के जितने भी लेखक हुए हैं, सभी ने धमशास्त्र चर्चा मे मनु को सर्वोत्तम स्थान दिया है। परिणामस्वरूप हम यह स्वीकार कर सकते हैं कि हमारे सामने जो ग्रथ आज है वह लगभग ई० सन् २०० क आस पास रचा गया है।

यदि परम्परा के अनुसार विचार किया जाये तो मा यता है कि स्मृतिग्र थ सूत्रग्र थो पर आधारित है। यजुर्वेद की कृष्ण और शुक्ल दो शाखाए है। कृष्ण यजुर्वेद की जो चार उपशाखाएँ हैं उनमे एक मत्रायण सहिता है। प्रत्येक सहिता से जुडे हुए कल्पसूत्र हैं। इस सहिता से सम्बद्ध जो कल्पसूत्र हैं उनका एक भाग 'मानवश्रौतसूत्र है दूसरा भाग 'मानवगह्यसूत्र है। इससे अनुमान यह हो सकता है कि तीसरा भाग 'मानवधमसूत्र' होगा जो आज अज्ञात है। अज्ञात मानवधमसूत्र पर मनुस्मृति आधारित है। परम्परा के आधार पर यह जो अनुमान लगाया जाता है उस मनुस्मृति म कोई आधार नही हैं। अ तर्साक्ष्य नही है। इतिहास के अध्यता परम्परा आधार की इस बात को स्वीकृत नही कर सकते हैं। स्मृतिग्रथ धमसूत्र ग्र थो पर आधारित हैं यह एक सकेत मात्र है। हमारे सामने जो प्राचीन धमसूत्र उपलब्ध हैं उन पर निश्चित आधारित स्मृतियाँ उपलब्ध नही हैं। धमसूत्रो पर आधारित जो स्मृतिग्र थ हैं वे ता निश्चित ही अर्वाचीन लगते हैं। और वे ग्र थ मनु, याज्ञवल्क्य नारद आदि के बहुप्रमाण स्मृतिग्रथ हैं। वे ग्र थ अपने आप का स्वय ही शास्त्र घोषित करते हैं। इतना ही नही व किसी सूत्रग्र थ पर आधारित होने की बात को नकारते हैं। अत स्मृतिग्र थ धमसूत्रो पर आधारित मानना केवल सकेत रह जाता है। सकेत के पाछे ऐतिहासिक वास्तव सत्य दिखाई नही देता।

महत्वपूण मनुस्मृति के विषय म प्रश्न यह है कि आखिर यह मनु है कौन ? आप (मनु) का इस ग्रथ से सम्ब ध ही क्या है ? कुछ लाग मनु को वास्तविक व्यक्ति मानत हैं। तो पुराणो का मत है कि प्रत्यक युग का एक मनु होता है ऐसे कुल चौदह मनु हो चुके हैं। तथा चौदह म वतर हो चुक हैं। मनुस्मृति म सात मनुओ का उल्लेख है (१ ३६) भगवदगीता म चार मनुओ का उल्लेख है। इस प्रश्न के सम्ब ध मे मनुस्मृति का कथन यह है कि धमशास्त्र एव मनुस्मृति का नेता जो मनु वह स्वायभुव मनु है। मनु का नाम लते ही प्राय हमारे सामने जो मनु आता है वह ववस्वत' मनु है। ववस्वत मनु प्रजापति दक्ष की क या का पौत्र है। उससे कई पीढ़िया पहले 'चाक्षुष' मनु का काल आता है। आपके भी पूव अतिप्राचीन युग म जो मनु हुआ है वह स्वायभुव' मनु है। अतिप्राचीन युग का वह स्वायभुव मनु धमशास्त्र का नायक है। वेद की सहिता म सबसे प्राचीन सहिता ऋग्वेद' की मानी जाती है। ऋग्वेदी सहिता म दूसरे मडल स आठवें मडल तक का भाग सबसे प्राचीन माना जाता है। ऋग्वेद का जो सबस प्राचीन भाग है उसम भी 'हमारा पिता मनु (२ ३३ ३), मनु का परपरा प्राप्त भाग (८ ३० ३) एस शब्द प्रयोग म आते हैं। इसक ३००० वष पूव प्राचीन समय म, प्रविष्ट कर देखें तो मनु का उल्लेख हमारा प्राचीन पूवज' इस प्रकार का

है। जिस श्लोकबद्ध मनुस्मृति की चर्चा और विचार हम कर रहे हैं वह तो ईसा के २०० वर्ष बाद के काल का ग्रंथ है। इसका सरल अर्थ यह हुआ कि २००० वर्षों से हमारा और पूरी मानव जाति का पिता मनु है, उस मनु ने पूरी मानवजाति के लिए कानून दिया है, यह लोकभावना हजारों वर्षों से चलती आ रही है। सारांश मनु कोई ऐतिहासिक व्यक्ति नहीं प्रत्युत संकेतमात्र, मिथक व्यक्ति है।

लोग मनु को सहस्रों वर्षों से श्रद्धेय मानते आ रहे हैं, अपने जीवन में जो कुछ था उसका समर्थन करने वाले श्लोक मनु के नाम पर बनाते हैं। ये जो परंपरा से लोकप्रवाह में मनु के नाम पर श्लोक चलते थे उनका संग्रह भृगु कुल के किसी मनु के अभिमानी ऋषि द्वारा किया हुआ दिखाई देता है। श्लोक तो परंपरा की धारा में बहते आए हैं इसलिए कभी कभी ऐसा दिखाई देता है कि इन श्लोकों में जो ग्रथित भूमिका है उसमें घोर विसंवाद है। कभी ऐसा जान पड़ता है कि संदिग्धता भी है। कहीं कहीं स्थान पर अपूर्णता भी है। मनुस्मृति के कुछ अध्याय बहुत छोटे हैं। सबसे छोटा अध्याय छठा है जो केवल ९७ श्लोकों का है। कुछ अध्याय बहुत बड़े हैं सबसे बड़ा अध्याय आठवाँ है जो ४२० श्लोकों का है। कई स्थानों पर पुनरुक्ति भी है (देखिए पाँच १६४, १६५ और ९ ३०,२९) याज्ञवल्क्य स्मृति' जिस प्रकार प्रमाणबद्ध और स्पष्टतापूर्ण है उस प्रकार की स्थिति मनुस्मृति की नहीं है। फिर भी नाम मनु का लिया जाता है और व्यवहारतः अनुसरण 'याज्ञवल्क्य' का किया जाता है।

मनु कोई ऐतिहासिक व्यक्ति नहीं है। वह मिथक व्यक्ति है। उनके नाम से जो श्लोक चलते आ रहे हैं, उनका संग्रह भृगुकुल के किसी ऋषि ने किया है। यह संग्रह ग्रंथ ई० स० २०० से प्रतिष्ठित है। परन्तु मनु के नाम पर चलने वाले कई श्लोक ऐसे थे, जो इस संग्रह में संग्रहीत हो न सके। आज जब हम धर्मशास्त्र के भाष्यकारों का साहित्य देखते हैं तो उन में कई श्लोक और कितने ही विचार मनु के नाम पर निर्दिष्ट किए हुए दिखाई देते हैं। कौटिल्य कहता है कि मनु के मत से मंत्रिमंडल बारह व्यक्तियों का होना चाहिए। आज की मनुस्मृति में लिखा हुआ है कि मंत्री मंडल सात या आठ व्यक्तियों का होना चाहिए। (७ ५४) शिवाजी महाराज के अष्टप्रधान मंत्रिमंडल का यही आधार था, यह हमलोग क्यों भूल जाते हैं? भाष्यग्रंथों में मनु के नाम पर कई श्लोक उद्धृत हैं, जो आज की मनुस्मृति में दिखायी नहीं देते हैं। ऐसा क्यों? यह घटना निश्चित रूप से स्पष्टीकरण चाहती है।

भारत में पंडितों की एक विशिष्ट परम्परा है। इसी परम्परा में महामना तर्कतीर्थ लक्ष्मणशास्त्री जोशी भी हैं। वे ऐसा मानते हैं कि मनुस्मृति आज के ग्रंथरूप से बड़ी थी। आज का स्मृति ग्रंथ उस पुराने ग्रंथ का अवशिष्ट है। पुराने ग्रंथ से कुछ भाग विस्मृत या लुप्त होकर, बचा हुआ अंश है। औरों के नामोल्लेख न करते हुए लक्ष्मणशास्त्रीजी के नाम का उल्लेख इसलिए किया कि आप मेरे आदरणीय गुरु हैं तथा हिंदू धर्मकोश के सम्पादक हैं। इन विद्वानों की परम्परा मनुस्मृति को एक सुरचित ग्रंथ मानती है, जिसमें कुछ भाग स्थानच्युत हुआ है। इसलिए आज की मनुस्मृति पुरानी मनुस्मृति से छोटी है। मैं बड़ी नम्रता के साथ कहना चाहूँगा कि मैं लक्ष्मणशास्त्रीजी से सहमत नहीं हूँ। कोई अज्ञात पुराना मानव धर्म सूत्र था यह बात महामना डा० काणे भी अस्वीकृत करते हैं। मैं इस मत से सहमत हूँ। कोई पुरानी मनुस्मृति थी और जिस पर आधारित आज की भृगु द्वारा बतायी हुई संहिता है इसका कोई ठोस प्रमाण नहीं है। भृगु यह नहीं कहता कि मैं पुराने ग्रंथ का नया संस्करण कर रहा हूँ। वह कहता है कि मैंने जो मनु से सीखा है वही बात बता रहा हूँ। और मनु तो केवल संकेत मात्र है। मनु के नाम से जो मत चल रहे हैं, वह तो काल प्रवाह में सदियों से चल रहे हैं। संग्रहीत मनुस्मृति में जो विचार हैं उससे अनुमान यही लगाया जा सकता है कि मनुस्मृति मनु के नाम से जनप्रवाह में बहते आये श्लोकों का संग्रह है। इसलिए आज ऐसे श्लोक दिखायी देते हैं जो पूर्व भाष्यकारों ने उद्धृत किए हैं, परन्तु मनुस्मृति

में नही है तो उनका स्पष्टीकरण इतना ही हो सकता है कि जनवाही धारा मे ये श्लोक थे, सग्रहकार ने या तो सग्रहीत नही किय या उसे उन लुप्त श्लोको का पता नही था। इसलिए आज को मनुस्मृति पुरानी मनुस्मृति से छोटी है, यह तक मुझे सगत नही जान पडता है।

मनुस्मृति के बारे म उपयु क्त कथन ठीक मानें तो उसके कुछ और अथ हम समझ लेने चाहिए। पहली बात यह है कि मनुस्मृति नाम का कोई ग्रथ था, जो मनु नामक व्यक्ति द्वारा लिखा हुआ है और उस ग्र थ को सामने रखते हुए प्राचीन भारत म समाज रचना हुई। मुझे लगता है यह सत्य नही है। मनु कोई व्यक्ति नही था, और यदि हो भी तो किसी समाज की रचना किसी व्यक्ति के ग्रथ को सामने रख कर तो नही हो की जा सकती है। निणय यह हुआ कि मनु हो या मनुस्मृति हो, वे हमारी परम्परा प्राप्त समाज रचना के प्रवतक या प्रवतन ग्र थ नही हैं। किसी ग्र थ को या व्यक्ति को समाज रचना का प्रवतक मानना युक्तिसगत नही है। सच तो यह है कि जो समाज रचना थी उसका समथन तत्कालीन स्वार्थी हित सम्बन्धियों ने किया है। सामने जो समाज रचना है उस समाज रचना का समथन करनेवाला वग मनु के नाम पर यह समथन करता रहा है। मनु के नाम पर जो श्लोक थे उनका सग्रह भी परम्परा प्राप्त समाज रचना—प्रवतक न मानते हुए उसे समाज रचना का समथक मानना आवश्यक है। आज भी जो विरोध और आक्षप हैं व परम्परा प्राप्त समाज रचना को आदश माननवाले समथको के विरोध म हैं। आक्षेप मनोवृत्ति पर है। दोषी कोई व्यक्ति नही होता। दोषी समाज रचना होती है। इस समाज रचना से अपने हितसम्बन्ध बनाये रखने का प्रयास करनेवाले व्यक्ति को, अपने वग स्तर के स्वाथ की रक्षा करन की इच्छा होती है।

मनुस्मृति पढते समय और उसे ठीक ढग से समझते समय और दो तीन बातें समझना आवश्यक है। सवप्रथम बात यह है कि समाज म जो वास्तव या सत्य होता है, उसे ठीक तरह से समझना आसान नही है। इसलिए वास्तव के स्पष्टीकरण के काल्पनिक प्रयत्न होते रहत हैं। मनुस्मृति मे इसी प्रकार के तथ्य स्पष्टीकरण के जो कल्पनारम्य प्रयत्न हैं, उन्ही प्रयत्नो को सत्य समझने की भूल हम न करें। वह वास्तविक सत्य था भी नही। इसलिए वास्तव और कल्पना का अन्तर स्थान स्थान पर दिखायी देता है। सकर जातियाँ शूद्र अछूत इन प्रश्नो क बारे म कल्पनारम्यता और वास्तव एक दूसरे से पृथक करके जानना आवश्यक है। दूसरी बात यह है कि मनु तो कुछ ऐसी बातें बताते हैं मानो वे बातें वास्तव म कभी अस्तित्व म थी और कुछ ऐसी बातें भी बताते हैं कि जिनके बारे म मनु चाहत थे कि वे बातें अस्तित्व मे आयें। इसलिए इन कल्पनाओ का वास्तविक सत्य रूप म नही समझना चाहिए इच्छित मनोवृत्ति के रूप म समझना चाहिए। मनु ब्राह्मणो के बारे म बहुत गौरव और प्रतिष्ठा देने की बात लिखत हैं मानो पूरा धम शास्त्र उन्ही की सेवा के लिए हैं। सोचिए तो जिन ब्राह्मणो के हाथ म न राजसत्ता है और न धनसत्ता है, जो समाज के नियत्रक नहीं हैं उनके गौरव के लिए धम शास्त्र क्यो हो? प्राचीन समाज रचना म ब्राह्मण प्राय समाज नियत्रक नहीं हैं। ब्राह्मण तो क्षत्रिय, और वश्यो के हितसम्बन्धो का समथक और इस समथन के साथ-साथ अपन वग का गौरव बढ़ाकर अपने स्वार्थी हितसम्बन्धो का रक्षण करनेवाला अनुचर मात्र रहा है। समाज का नियत्रण क्षत्रिय और वैश्यो के हाथो म ही रहा है। परन्तु मनुस्मृति म प्रतिपादन इस प्रकार से है मानो नियत्रक सदा ब्राह्मण हैं। तीसरी बात ध्यान म रखनी चाहिए कि मनु स्थान स्थान पर बहुत उदार प्रतिपादन कर देते हैं और इसी उदारता का अथहीन भी कर देते हैं। कुछ निषेध वचन होते हैं। इन निषेध वचनो का शब्दश अथ नहीं लेना चाहिए। मनु ने कहा है कि जो मनुष्य दूसरे से ऋण लेकर शादी करता है तो उस विवाह से जो सतति पैदा होती है उस पर स्वामित्व कर्जा देनेवाले धनिक का होगा। इसका अथ इतना ही है कि दूसरो स कर्जा लेकर विवाह नहीं करना चाहिए। एस वचनो को निषध वचन

माना जाता है। निषेध, प्रशंसा, उपचार, अथवत्ता इन सभी बातो को ध्यान मे रखते हुए मनुस्मृति समझने की आवश्यकता है।

जिस प्रकार से मनुस्मृति मे समाज का परिचय करा दिया गया है वह वास्तवता नही है। और यह बात मनुस्मृति से ही दिखायी पडती है। मनुस्मृति का कहना है कि समाज ब्राह्मण, क्षत्रिय वश्य और शूद्र इन चार वर्णों म विभाजित हुआ है। इस वणन के अनतर मनुस्मृति बताती है कि समाज म वण सकर होता है। उच्च वण का पुरुष और कनिष्ठ वण की स्त्री एकत्र आने से सकर जातियाँ पदा होती हैं। यह अनुलोम सकर माना जाता है और वरिष्ठ जाति की स्त्री और कनिष्ठ जाति का पुरुष ऐसा भी वण सकर होता है उसे प्रतिलोम सकर कहते हैं। इन अनुलोम तथा प्रतिलोम सकरो से बारह सकर जातियाँ उत्पन्न होती हैं। मनुस्मृति म उन सकर/जातियो के नाम भी हैं। फिर बारह सकर जातियो से शुद्ध वर्णों के साथ सम्बन्धो से और अडतालीस जातियाँ और सकर जातियाँ उत्पन्न होती हैं। सकर जातियो का आपस म सकर हुआ तो फिर सैकडो जातियाँ निर्माण होती हैं। इनमे स चार वण उनम सस्कार लोप से तीन व्रात्य और उनतीस सकर जातियो के नाम तो मनुस्मृति म आये हुए हैं। इसका स्पष्ट अथ यह है कि मनुस्मृति के सामने जो समाज हैं, वह अनेक जातियो म बँटा हुआ है।

मनु प्रत्यक्ष दिखाई देनेवाली भि न भि न जातियो के समाज के अस्तित्व से इनकार कसे कर सकते थे ? इसलिए सकर जातियो का अस्तित्व मानना आवश्यक था। एक ओर परम्परागत मनोवृत्ति समाज को कुल चार वर्णों मे ही बाँटने की कल्पना को कैसे त्याग सकती है ? इसलिए वर्णों मे से इस प्रकार से जातियो के अस्तित्व के स्पष्टीकरण का समाज द्वारा प्रयत्न दिखाना, इन स्मृतिकारों के लिए आवश्यक रहा है। मनुस्मृति से भी पुराने जो सूत्र ग्रन्थ है उनमे भी इन सकर जातिया का विवेचन आता है। जब प्राचीन समय से सकर जातियो के उल्लेख मिलत हैं, तब निणय लेना पडता है कि सिफ चार वर्णों म समाज बटा हुआ था यह कल्पना मात्र ही है। सत्य यह है कि नित्य हो समाज कई जातियो म बटा हुआ था जो भि न भि न कारणो से अस्तित्व म आई। वणसकर स जातिया अस्तित्व मे नही आ सकती थी। किसी वण के पुरुष की उसके ही वण की स्त्री के साथ विवाह होता है, यह अगर सामा य नियम रहा होता तो उसी वण की सतति निर्माण होती। एक वण की स्त्री और अ य वण का पुरुष एसे विवाहो को हमने धम सम्मत माना तो प्रजा को भी माता या पिता किसी एक के वण म धमसम्मत मानना पडगा और यदि ऐसे सम्ब धो को धमबाह्य व्यभिचार माना गया तो सजा सुनानी पडेगी। व्यभिचार स ज म लेनेवाली सतति एक व्यभिचार वग मे आयेगी , पर तु जहाँ व्यभिचार से सैकडो जातियाँ निर्माण होती हैं उसका अथ यही होगा कि विवाह के बारे म समाज मे तब कोई नियत्रण नही था। किसी भी कोण से देखें तो वण से जातियाँ यह कल्पना विगलित है। यहा समाज की वास्तवता का, परम्परा के अभिमान को रक्षित करते हुए स्पष्टीकरण करने का एक असफल प्रयत्न दिखायी देता है।

भारतीय समाज जीवन म अस्पृश्यता का उदय कब और क्यो हुआ ? उत्तर एक नही है। विद्वानो मे मत भि नता है। इन मतो मे एक प्रश्न यह भी है कि क्या मनुस्मृति म अस्पृश्यता वर्णित है ? मनुस्मृति म अस्पृश्यता वर्णित है, और नही है ऐसे दो मत या दो स्पष्टीकरण विद्वान देते हैं। मतभेद के कारण भी अप्रत्यक्ष रूप से परम्पराभिमान ही हैं। अकारण हम यह मान बैठते हैं कि जितने भी अस्पृश्य हैं सब शूद्र हैं। ब्राह्मण, वश्य क्षत्रिय अस्पृश्य कसे होगे ? वण तो केवल चार हैं। फिर सब अछूत शूद्र हैं ऐसा मान बैठते हैं। सत्य और वास्तविकता कुछ और ही है। प्राचीन परम्परा के कुछ लेखक एसा मानते हैं कि शूद्रो के दो विभाग होते हैं। पाणिनि ने मनु के कुछ सदियो पूव इस बात का उल्लेख किया है कि शूद्रो के दो विभाग होते हैं कुछ शूद्र आवासित हैं जो गाव म रहते हैं, और शूद्र भी हैं। कुछ शूद्र निर्वासित हैं।

इन निर्वासित शूद्रा म चाडाल, मृतप आदि की गणना है। गाव के वाहर जिनको रहना आवश्यक है ऐसी चाण्डाल, पुक्कस इत्यादि जातियो के नाम वृहदारण्यक' म भी आय हैं। यह स्थिति मनुस्मृति क पूव काल की है। मनुस्मृति काल मे भी रहा ही होगी। परम्पराभिमानो लेखक भि न भि न ढग से लिखत हैं। चार वर्णो म शूद्र सबसे निचले वण के हाते हैं पर तु सभी शूद्रो का अछून नही मानते थे। और वर्णो के वाहर एक अस्पृश्य–अछून प चम जाति मानते हैं। मनुस्मृतिकार की यही भूमिका है। मनुस्मृति शूद्रो को अछूत नही मानती इसीलिए मनुस्मृति क समय अस्पृश्यता नही थी यह मानना वडी भूल हागी। मनुस्मृतिकार शूद्रा का भले ही अछूत न मानें पर जिनको व अस्पृश्य मानते हैं ऐसी वण वाह्य पचम जाति का वणन मनु करते हैं।

जव ब्राह्मण का भोजन चलता है, तो उसका अ न रजस्वला स्त्री चाण्डाल और क्लीव के दशन स परे होना चाहिए, नही ता अ न दूपित होता है (३ २३९) चमकार, वदहिक मरध्र इनकी वस्तियाँ गाव के वाहर रहती हैं (१० ३६) अत्यावसायी गाव के बाहर श्मशान म ही रहते हैं (१० ३९) चाण्डाल, श्वपच आदि लोगो की वस्तियाँ गाव क वाहर ही रहनी चाहिए। इनको अलग पात्रो म भाजन दना चाहिए। ये लाग रात म गाव म न आएँ। दिन म भी गाव म आना हा तो अपनी जाति निदशक विशिष्ट चि ह स अकित हा (१० ५२ ५४ ५५)। ऐसे उल्लेख जा मनुस्मृति म आत है इसस यह वात स्पष्ट हो जाती है कि मनु के समय म भी अस्पृश्यता थी और यह अस्पृश्यता मनुस्मृति के पूव कइ वर्षो स चलती आ रही थी।

मनु वण व्यवस्था का पुरस्कर्ता है इस विधान का अथ भी हम ठीक तरह से समझ लना चाहिए। कुछ लोग ऐसा मानते हैं कि आरम्भ म वण व्यवस्था गुण-कम पर आधारित थी। इस भूमिका के लिए परम्परा म केवल एकमात्र आधार भगवदगीता म एक श्लोक का है और गीता धमशास्त्र का ग्र थ नहीं है। भगवदगीता म भी जिन गुणकर्मो का उल्लख है वे पुनज म के—गत ज म के गुणधम हैं। आज के या इस ज म के गुणधम का वहाँ विचार नही है। पर तु जव हम धमशास्त्रो म आते हैं ता सभी लाग वण०यवस्था ज मसिद्ध मानते हैं। मनुस्मृति ने भी वण यवस्था ज मसिद्ध मानी है। मनुस्मृति नयपन के साथ कुछ नही कहती है। जो परम्परा मे है उसी को ही मनु ने दुहराया है। शतपथ ब्राह्मण ग्र थ ने कहा है कि अश्वमेध यज्ञ करने स व्यक्ति सभी पापो से मुक्त होता है। ब्रह्महत्या के पाप से भी इस यज्ञ स मुक्ति होती है (शतपथ १३ ३ ११) मनु ने इसका अनुवाद किया है। ऐतरेय ब्राह्मण शूद्रो का उल्लेख करत समय उनको यथा कामवध' याने जिनकी हत्या इच्छानुसार की जा सकती है, कहते हैं। मनु अपनी भूमिका इसस सुसगत रखते हैं। कहने का तात्पय यह है कि मनु जिस वारे म कहत हैं वह कुछ अकले नही हैं। परम्परा म जो है वही मनु ग्रथित कर रह हैं। हम यह वात नित्य ध्यान म रखनी होगी कि जिन कारणो क लिए और जिन विचारो के लिए हम मनु को दोषी मानते हैं, वे केवल विचार न हाकर, परम्परा क विचार हैं। मनु परम्परा समथक हैं।

परम्परा वणव्यवस्था को ज मसिद्ध मानती है। मनु भी उसी वण०यवस्था को ज मसिद्ध मानते हैं। वणव्यवस्था ज मसिद्ध मानने का एक स्पष्ट परिणाम हम समझ लेना चाहिए। अध्ययन अध्यापन, यजन, याजन, दान और प्रतिग्रह य ब्राह्मणो के छ कम हैं। ये ब्राह्मण यज्ञ करत हैं, या यज्ञ कराते हैं। पढ़त हैं या पढ़ाते हैं। उनके पास अपनी खुद की जायदाद नही रहती इसलिए दूसरो स दान लत हैं और फिर जो बच जाता है वह औरो को दान देते हैं। ब्राह्मण जाति ज्ञान वैराग्य चारित्र्य सम्पन्न है। अत पूज्य है श्रद्धेय है। श्रद्धेय मानी जानी चाहिए। केवल इतना ही कहकर उपदश देना ज मसिद्ध वणव्यवस्था क समथका के लिए पर्याप्त नही होता। जो ज्ञानी है वैराग्य और चारित्र्य स सम्प न है उनकी पूजनीयता पर्याप्त

नहा है। कारण ब्राह्मणो म जो ज्ञानी, वैराग्य सम्प न, चारित्र्य सम्प न नहीं हैं उनके सम्मान की सुविधा क्या हो? जो ज्ञान, वैराग्य, चारित्र्य हीन हैं व ब्राह्मण कैसे? पर तु मनु पहले तो ज्ञान, वैराग्य, चारित्र्य की आवश्यकता की बात बताकर यह भी कहने म नही चूकते कि ब्राह्मण ज मत पूज्य, श्रद्धेय होता है (१ ९९) यदि दस वष की उम्र का ब्राह्मण छोरा है, और उसके सम्मुख सौ वष की आयु का क्षत्रिय हो तो नाता पितापुत्र जसा। पर तु पिता ब्राह्मणपुत्र को समझना चाहिए (२ १३५)। मनु के कहने का यह अथ है कि ब्राह्मण जाति के व्यक्ति की आयु अनुभव कम भी हो तो भी वह ज म से ही श्रेष्ठता प्राप्त है। अग्नि जिस प्रकार कुड का हो या श्मशान का, पूज्य ही है, देवता है। उसी प्रकार ब्राह्मण विद्वान हो या मूढ, पूजनीय, श्रद्धेय है (९ ३१७)। मनु ने कहा है कि सभी अनिष्ट कर्मों के साथ जो सलग्न है उस ब्राह्मण को भी श्रद्धेय मानना चाहिए (९ १३८)। इसका अथ यह हुआ कि ब्राह्मण विद्वान, वैराग्यशाली और चारित्र्यसम्पन्न है इसलिए पूज्य, श्रद्धेय नही बल्कि ब्राह्मण इसलिए श्रद्धेय है कि वह ज म से ही ब्राह्मण है। मनुस्मृति काल म या उसके प्रभाव के समय किसी ने यह पूछा नही कि भाई, ब्राह्मणो को इतनी श्रेष्ठता, महनीयता श्रद्धेयता क्यो थी? शायद स्मृतिकार ने उस प्रश्न के उत्तर मे कहा होता कि ब्राह्मणो का कहना है कि ब्राह्मण पूज्य है। परम्परा माननी चाहिए बस इसीलिए ब्राह्मण श्रद्धेय हैं।

परपरागत समाजरचना वण और जाति ज मसिद्ध मानती है, और उसके बडप्पन का समथन करते हुए विषमता का भी साथ मे समथन करती है। शूद्र अक्षम, अज्ञानी होते हैं और उ ह उन म बहुत बडा कर्तृत्व नही होता इसलिए शूद्रो को धनसचय नही करना चाहिए ऐसा थोडे ही मनु कहते हैं। मनु तो कहते हैं कि शूद्रो के पास क्षमता और शक्ति भी हो, तिस पर भी शूद्रो को धनसचय नही करना चाहिए। इसलिए कि यदि शूद्रो के पास सपत्ति धन जमा हुआ तो शूद्रो के मन म ब्राह्मणो को पीडा देने की इच्छा उत्पन्न होती है (१० १२९)। मनु के इस आदेश को टालने वाले शूद्र को लूटना गुनाह नही माना है। मनु स्त्री जाति के भी विरोधी हैं। मनु न स्त्री को मूल स्वभावत पुरुषो को दूषित करने वाली कहा है (२ ११३)। मनु कहता है कि पुरुषो को दूषित करना स्त्री स्वभाव है। इसलिए माता बहन और पुत्री से भी कभी एकात म बातचीत नही करनी चाहिए (२ ११५)। मनु कभी स्त्री और शूद्रो का सम वत उल्लेख करता हैं (५ १३९), कभी स्त्रियो और पशुओ का सम वत उल्लेख करता है (५ १३०)। मनु का कहना है कि स्त्री असत्य है (९ १८), स्त्री को कोई स्वतत्रता नही वह सदव पुरुष के अधीन होती है (९ २)।

कभी कभी मनु ने नारी जाति की प्रशसा भी की है। यह प्रशसा स्त्री के बारे म है जो वधानिक बधन है उसी के साथ समझ लेनी चाहिए। ये प्रशसा केवल शब्दों म है और बधन सत्य व्यवहार म हैं। मनु का कहना है कि यदि स्त्री को घर मे कैदी बनाकर रखा गया तो वह भी उस स्त्री की सुरक्षा व्यवस्था माननी चाहिए (९ १२) कारण स्त्री चचल मन की और जल्दी दुराचारप्रवृत्त होती है।

शूद्रो का विरोधक, स्त्रियो का विरोधी विषमता का पुरस्कर्त्ता ऐसा मनु का चित्र है। उसकी भूमिका पूणतया ज मसिद्ध श्रेष्ठता और वशपरम्परा की श्रेष्ठता स्वीकारन वाली है। इसी कारण स एक स अधिक सघष समाज म पैदा होते हैं। बनाए गय नियम अच्छे या बुरे यह एक प्रश्न रहा तो बनाए गए नियमो स प्रामाणिक रहने की बात दूसरा प्रश्न है। क्या हम बनाए गये नियमो का प्रामाणिक पालन करने की इच्छा रखते हैं? ज मसिद्ध श्रेष्ठता को प्रोत्साहन देने और समथन करने वाले विद्वान तथा सामा य लोग किसी नियम का पालन करना नहीं चाहते हैं। वे नियम बनाते भी हैं उसी को नकारते हैं। ब्राह्मण वेदाध्ययन करने वाला होना चाहिए यह एक अच्छा नियम है। पर तु वेदाध्ययन न भी कर तो भी ब्राह्मण पूज्य और श्रद्धेय माना जाय यह रहा नियमभग। इसका अथ यह हुआ कि याय और नीतिविरोधी जाति हित सम्ब धा के स्वाथ का पू य मानना यह गलत आदत ज मसिद्ध श्रेष्ठता क पुरस्कर्ताओं की है। मनुस्मृति

म यही बात है। और इस परपरा म विचार धम का मुख्य आधार न रहकर आचार ही धम का आधार है। मनु ने स्पष्टत बताया है कि धम आचारप्रभव रहता है।

ब्राह्मणा के हितसबध मनुस्मृतिकार बराबर समालते रहते हैं। स्मृति कहती है कि ब्राह्मण को वस्त्र, अश्व और गोदान करना चाहिए (४ २३१) ब्राह्मण को भूमि, सोना, चांदी पर दान देना चाहिए। (४ २३०)। वेद जानने वाले को रत्न और मोतियो की दक्षिणा मिलनी चाहिए। (११ ४)। स्मृति कहती है—*महापापी की सम्पत्ति राजा को नहीं लेनी चाहिए क्योंकि उससे पाप लगता है। वही सम्पत्ति विद्वान* ब्राह्मण को देनी चाहिए (९ २४४)। एक ओर तो ब्राह्मण को नानी और निरिच्छ बताया जा रहा है और दूसरी ओर ब्राह्मण के लिए किसी भी माग स जायदाद जमा करने का भी प्रयत्न जारी है।

मनु के सामने ब्राह्मण वग कसा है? उनके विविध अच्छे बुरे उद्योग उस समय भी चल रहे थे। कुछ ब्राह्मण जुआ खेलते हैं जुए पर आजीविका चलाते हैं (३ १७१), कुछ ब्राह्मण वद्य हैं कुछ व्यापारी हैं मासविक्रेता हैं (३ १५२) कुछ गाव के और राजा के नौकर हैं (३ १५३), कुछ पशुपालन करते हैं (३ १५५), कुछ तल बेचत हैं शराब भी बेचते हैं (३ १५८) कुछ ब्राह्मण प्रेतवाहक भी हैं (३ १६६)। *मनु को य बातें पसन्द नहीं हैं परन्तु उसके सामने जो ब्राह्मणवग है ज ममिद्ध ब्राह्मण है वह सभी प्रकार के* अच्छे बुरे ध ध करने वाला है। आवश्यकतानुसार सभी भले बुरे साधन उपाय मे लाने वाला यह ब्राह्मण-वग सामन है। तो भी मनु ब्राह्मण श्रेष्ठता बताता है। वह कहता है समान कम करने वाला ब्राह्मण और शूद्र समान नहीं होता। ब्राह्मण तो श्रष्ठ ही है। और ब्राह्मण श्रेष्ठता का मत प्रत्यक्ष ब्रह्मदेव का है (१० ७३)। उस प्राचीन समय म भी वेदाध्ययन करने पर ही सभी ब्राह्मणो को आजीविका नहीं चलती थी। अपनी श्रेष्ठता बताते रहना और जो उद्योग मिले उस पर आजीविका चलाना यह आज की आवश्यकता मनुस्मृति काल म भी होने से ब्राह्मणो का उपयुक्त नित्यवतन था। मनु ब्राह्मणो को आपदधम के नाते क्षत्रियकम (१० ८१) वैश्यकम (१० ८२) और उतनी ही आवश्यकता हो तो सभी साधनो की उपयोगिता की सम्मति देता है (१० ११६) और इतना सब विवेचन करने के अन तर कहते हैं कि दुनियाँ की सभी सपत्ति ब्राह्मणो की है। कारण मनु का कहना है कि ब्राह्मण निरिच्छ होता है (१ ११०)।

मनु ने कुछ भी कहा हो तो भी इतना बडा ब्राह्मण वचस्व अस्तित्व म नहीं आ सका। यदि वास्तव मे इतना सत्र कष ब्राह्मणो का वचस्व अस्तित्व म होता, तो जीने के लिए इस वण के अच्छे या बुरे सभी उपजीविका साधन अपनाने की आवश्यकता क्या रहती? हमने कहा कि वण चार हैं तो उसका अथ समाज मे पच्चीस प्रतिशत ब्राह्मण हैं। और २५% शूद्र हैं ऐसा नहीं होता है। आदिवासी, वन्य, पचम॰ वण शूद्र थे। कुल मिलाकर जनसख्या के ८५ प्रतिशत इनकी ही सख्या है। शेष १५ प्रतिशत मे अ य उच्च वण होते हैं। उनम पाँच या छ प्रतिशत से अधिक ब्राह्मण सख्या नहीं होती है। इतनी छोटी जन सख्या उस पुराने समय म भी वेदाध्ययन पर जी नहीं सकती थी। इससे एक बात तो स्पष्ट है कि मनु ब्राह्मण की सवव्यापी श्रेष्ठता का जो वणन करता है वह वास्तव नहीं, परन्तु मानव का एक स्वप्न है। समाज म ब्राह्मण का वचस्व जरूर था परन्तु जितना मनु बताता है उतना कभी नहीं था। वसे तो कृषि और गोरक्षा वैश्य का कम है परन्तु मनु क्षत्रियो की जमीदारी, उनका व्यापार और उनकी साहूकारी मजूर करता है। हर प्रकार से राजा का बडप्पन बताता है। राजा ईश्वर की निर्मिति है (७ ३) मालिक के रूप मे राजा भगवान है (७ ८) राजा का नियम नहीं तोडना चाहिए (७ १३) राजद्रोही का वध करना कोई गुनाह नहीं (९ २३२) राजा सभी को दड दे सकता है। पुरोहित भी राजा के दड के विषय हैं (८ ३३५) इस प्रकार से मनु कहता है। इसका स्पष्ट अथ है कि ब्राह्मण राजा की सवसत्ता क अधिकार का समथन करेंगे। और राजा स अपन सरक्षण की अपक्षा रखेंगे। मनु न स्पष्टतया कहा

है ब्राह्मण और क्षत्रिय दोना को परस्पर सहायक होना चाहिए। इसी म दाना का उत्कप है (९ ३२२)।

मनु का विश्वास भय पर है। मनु हर कम का मूलाधार भय मानता है। एक तो मृत्यु के बाद नरक का भय है। ब्राह्मण को घास के पत्तो से भी मारा जाय तो आनेवाले इक्कीस जन्म म कुत्ते, मुर्गे जसो हीन पापयोनि म जाना पडता है (४ १६५) इस प्रकार भय के आधार पर वह ब्राह्मण हितरक्षण करना चाहता है। पर तु यह पर्याप्त नही है। इसलिए राजदड का भी आदेश देता है। ब्राह्मण पाप का डर बतायेगा, शाप का डर बतायेगा। य दो प्रकार क डर तो बहुत आवश्यक हैं ऐसा मनु का कहना है। इसम राजसत्ता का भय वह अधिक महत्व का मानता है। दड के भय से जगत व्यवहार सीधा चलता है ऐसा उसका मत है। विषमता और दासता जिस समाज म है, और जो इस परिस्थिति को निरतर बनाय रखना चाहते हैं उन्हें भय का आधार लिए बिना दूसरा रास्ता ही कहाँ है। चर्चा पुण्य और कल्याण की, परन्तु कायम जाति और वण के हितसम्बधियो की रक्षा का और साधन सभी प्रकार के। मनुस्मृति धमशास्त्र इस तरह से भय का उपयोग वर्णित करता है।

मनुस्मृति का यह स्वरूप होते हुए भी इस ग्रथ के समथन का प्रयत्न बराबर होता रहा है। कब और किस ढग से इसका समथन होगा इसका कोई अदाज नही लगाया जा सकता है। कुछ तो यह कहगे कि समाज के निर्वाह के लिए ज्ञान की उपासना करनेवाले लडनेवाले, व्यापार उद्योग करनवाले और सेवा करनेवाले ऐस चार वण बहुत ही आवश्यक हैं। जो ज्ञानी हैं, वे अवश्य नेता बनेंगे। तो यही मनु कहता है। जो लोग इस प्रकार से मनु का समथन करते हैं वे यह भूल जाते हैं कि मनु ज्ञानी और चारित्र्यवान नेतृत्व का समथन नही करता है ज्ञानी हो न हो, चारित्र्यवान हो न हो मनु तो सिफ और सदैव जन्मना ब्राह्मणो का समथन करता है।

श्री के० व्ही० रगास्वामी अय्यगार मनु के समथक हैं। उनका यह कहना है—मनु मे सभी बातें अच्छी है केवल एक की कमी है। व्यक्ति के कई अधिकार होते हैं और उन पर आक्रमण नहीं होना चाहिए इसकी चिन्ता मनु को दिखायी नही दती है। मानव होने क नाते व्यक्ति के कई अधिकार होत हैं और उस पर आक्रमण नही होने चाहिए यह एक मामूली बात है। वास्तवता इस बात म है कि व्यक्ति के अधिकार मानना और उन पर आक्रमण नही हाने चाहिए यह भूमिका दना—समता का विचार इसी बात से यही से शुरू होता है। अगर इतनी ही बात मनु मे नही हैं तो इसका अथ हुआ—मनु दासता का समथक है। विरोध करनेवाले आक्षेपको के भी और अन्य आक्षेप नही ह। विराधक भी कहत हैं मनु दासता का समथक ह।

अन्त म मैं इतना ही कहना चाहता हूँ कि मनुस्मृति एक एसे समाज का धमशास्त्र ह जो समाज विषमता और अन्याय पर आधारित था। स्वातन्त्र्यहीन दासता म विषमता के समथन म, परम्परा युक्ति वाद करने का प्रयत्न करती थी। यदि दोष हैं तो इस पूरी परम्परा म हैं। मनुस्मृति इस विषम परम्परा का अनुवाद और समथन ग्रथ है। इसी कारण से मनुस्मृति सवमान्य थी और इसी कारण मनुस्मृति श्रद्धेय थी। केवल मनुस्मृति ग्रथ को दोषी बताना इसका अथ इतना ही है कि उसे परम्परा का एकमात्र प्रातिनिधिक ग्रथ मानना है। परम्परा प्रतिनिधि रूप म ही मनुस्मृति पूज्य मानी जाती ह। परम्परा प्रतिनिधि रूप मे ही उस ग्रथ को दोषी माना जाना चाहिए। मनुस्मृति म ऐसी कोई नई बात नही ह जो परम्परा म उसके पहले धमसूत्र और धमग्रन्थो म ग्रथित नही थी। ●

Hindu Universalism

Dr Prabhakar Machwe

Vaishvadevim varchasa aa rabhadhvam
(Atharva Veda 12 2 28)
(Begin working for the sublimation of the Universe)
Vishvam subhutam suvidatram no astu Jogyeva drishem suryam
(Atharva Veda 1 31 4)

(Let our Universe be prosperous and wiser Let it look at the Sun for ever)

While there is close similarity in Vedic Varuna and Chinese *T ien* as well as Iranian Ahur Mazda the Encompasser it is remarkable to note that Tao and Upanishadic Brahman are also very much alike Both are transcendent and immanent The Yoga texts maintain that *Prakriti* or the creative principle has two movements, outward and inward So are the *Yin* and the *Yang* in Chinese ancient texts of Lao Tse (570 490 B C) Chou tseu (1017 1073 A D) advocated that *Yin* was heaven and *Yang* was earth, and there is a unity above the duality which is the sole cause of evolution The acme of this evolution is man who has highest intelligence Intelligence of all human beings again is not equal according to the Chinese tradition Perfection consists in going back to nature Shao tseu (1011 1077 A D) was of the opinion that the Heaven and the Earth is one with all beings at all times The difference between different individuals is a matter of degree Chu hi (1130 1200 A D) maintained that there is no God, but only *li* (the norm) and the *k i* (the matter) The norm is the directing force (*T ai ki*) and an imperceptible subtle force (*Wu ki*) The idea of our world being like the crest of an egg is very close to our Hiranyagarbha concept Dr Prabodh Kumar Bagchi thinks that there was no recorded contact between India and China before first century A D Yet the similarities in ideas of *Pitriyāna* and *Devayāna* in India to Ancestor-Worship and *Tao* in China , or the two parts of man— *p ai* (solid) and *hun* (airy) similar to our *Annamaya Kosh* and *Anandamaya Kosh* is also very striking

As an humble student of comparative religions comparative literatures and languages and comparative history I find that the Vedic concept of Togetherness (*sangachhadhvam samvadhvam samvo manānsi jānatam*) and co operative work and prayer (*Sahnāvavatu*) etc was further based on metaphysical ground as in *Mundakopanishad* (2 2 11)

Brahmai vedam amritam purastād brahma
pashchād brahma dakshinātash chottarena
adhashchordhvam cha prisritam brahmaivedam vishvam
idam varishtham

(That immortal Brahman was in front behind, in the south and in the north, below above, everywhere spread out This Brahma is Universe and it is the Highest)

Universalism is a very old and yet ever new concept in Hinduism Yaska defined *sanatano na nitya nutanah* and so there is in old texts a great deal of a synthesis of the contradictories like *avibhaktam vibhakteshu*

To be great is to be misunderstood, wrote Emerson The greatness of Hinduism has been deliberately or out of ignorance, so much distorted and misrepresented that though a strong and continuous belief like Hinduism needs no defence, yet some charges levelled against this religion need be refuted to clear the cobwebs in the mind of some readers who are not sufficiently exposed to the ancient Sanskrit texts on which Hindu philosophy is based or are only acquainted with the oft quoted half truths and arbitrary translations of original terms One such misrepresentation is about Hindu liberalism, universalism or what Gandhi called *sarva dharma sama bhāva* (looking at all religions as equally true) Westerners dub it as eclecticism or even non partisan attitude, accepting all (*sarvāstivāda*) syncretism

Ramakrishna Paramahansa, in one of his parables, has stated that some people call Water as 'Pāni' or 'Jal' or 'Aab' or 'Tenni or 'Tirtham or 'Udaka' But simply because it is called by a different name the rose does not smell differently Similarly God may be defined or named differently by the believers and worshippers, fundamentalists or otherwise the dualists or non dualists the idol worshippers or iconoclasts the eastern or western men, the quality of the Absolute Divine does not change It is merely a quarrel over nomenclature, a semantic quibbling The Hindu, from the Vedic times to J Krishnamurty has realized this futility over *nomena* trying to bind the *phenomena* knew the limitation of all human language and so he preferred to be silent and smiled Of course his silence was again misunderstood as inadequacy, ignorance stupidity arrogance and/or mystic myopia The built in limitations of putting in words any *Darshana* (Vision) was not sufficiently appreciated *Yato Vacho nivartante aprāpya manasā sah* (where speech cannot sustain and where mind cannot comprehend — *Taittiriya Upanishad* 2 9)

Hindu universalism has a historical dimension The Indus Valley Civilization its worship of *apo deva* (Water God), can be seen through centuries not only in a tank near every temple in South India but in tanks like Pushkar to Manasarovara being holy lakes (*kunda tirtha*) and the very connection of the Pantheon with Water Brahma born out of the lotus in a naval Vishnu reclining on the primordeal serpent in an ocean of milk Shiva holding the holy Ganges in his mottled hair Sprinkling of the holy water is a part of daily worship Ablutions are necessary for the devotee and also for the object of devotion There are holy baths prescribed in certain auspicious festivals (like *Kumbha Ardha Kumbha* and so on) Water is offered as *Arghya* to the Sun, to the ancestors to solemnize any plan or promise (*Sankalpa*) Seven seas were holy The worship of the river goddesses (Ganga Sindhu, Kaveri *et al*) seven holy rivers (Kaka Kalelkar has a beautiful Gujarati book *Jivana Lilā* and *Loka-Mātā* on this subject) was carried to every little *vāpi* (Bavadi) in Gujarat having its own deity, the *āsarā*, and the ultimate poetry of Rivers mingles in the Ocean So worship any god the prayer reaches Keshava

(*sarvadeva namaskaram Keshavam pratigachchati*) a daily prayer in Sandhya Shankaracharya in one of the *stotras* sings of the drop and the ocean relationship between the soul and God And as it is with water the first element giving rise to the early incarnations fish and tortoise and the Great Boar saving Mother Earth from deluge so the story goes on with all the other five elements, and the various bodies in the solar system and the cosmos itself Pantheism or deism or whatever term may be applied to this anthropomorphic realization Man Nature God did not remain a Trinity but became One for the Hindu So the microcosm and macrocosm were both sacred (*anoraniyān mahato mahiyān*) Thales in Greek thought attributed all creation to Water, Herodites to Fire (500 B C) Chhandogya Upanishad said so earlier Zenophanes (c 375 B C), Father of the Greek Eclectic school maintained that God and Universe both are one eternal and unchanged So William James found in the Sāmkhya philosophy and Pythagorus similarity in the belief in the transmigration of soul

Not fully understanding the purport of these three statements which ultimately are only three ways of saying the same— *aham brahmāsmi tat tvam asi* and *khalu idam brahma* the western analytical mind started finding logical incongruity in Man becoming God and vice versa Particularly those religions which did not uphold this *analhaq* (I am the Truth) as Sufi maintained, or the Unitarian position found fault with it as a nebulous, confused, inexplicable stand But Hinduism went on absorbing in its pantheon the tribal deities in its astronomy Arabic words in its ritual Aryan and Dravidian practices commingled Buddha became one of the incarnations and there is also one *Allopanishad* though later

The *Encyclopedia Britanica* (15th Edition 1977 Vol 8 pages 899 900) discusses Modern Hinduism in these terms Contact with dynamic West Christianity modern life and technology since the early 19th century have however resulted in the emergence of a considerable number of movements and spiritual groups as diverse in their principles ideals and reactions to foreign influences as the many remarkable men who founded them Arya Samaj preaches a refined and democratic Hinduism and a worship of God by means of prayer and meditation but without symbols and local cults though founded by 'militant Dayanand Saraswati (1824 83) Opposing foreign religions and claiming to return to authentic Vedic tradition Brahmo Samaj whose ideals range from radicalism to the introduction of Christian elements and institutions (welfare work) Ramakrishna Mission strongly inclined to tolerance and reconciliation it prevented many Indians from being converted to foreign religions It is the first Indian society to promote its ideas abroad

It concludes under the caption Hinduism and Christianity — ' If the adherants of Christianity sincerely follow it the Hindu s attitude towards it notwithstanding what he believes to be the militant and essentially intolerant disposition of the followers of Christianity— which is regretted by Hindus— continues to be one of respect and understanding of tolerance and even sympathy The Hindu is ready to accept the teachings of the Gospels particularly the Sermon on the Mount (whose influence on Gandhi is well known) but rejects the theological super structure Many adherants of *Bhakti* movements— the Christian influence on which has been grossly exaggerated— feel that

the Christian conceptions, which are regarded as a kind of *Bhakti*, do not realize in God the multiplicity of human relations of love and service " Christian converts are some times admitted to temples to which untouchable Hindus have no entrance (p 907)

Even in such a serious reference work of world acclaim there are such fallacies that Arya Samaj is both 'refined and 'militant', welfare work in religion was a Christian innovation— all what Hindus extolled of Dana and Dayā from three thousand years and what Buddha and Ashoka preached and practised and what is still continuous in Agrahāras of South India temples and Sanskrit Schools and in innumerable Dharmashālās all over the country and donations given to temples (Tirupathi Devasthānam runs a University out of the offerings to God) and Sikh *langars* and so on are surely not inspired only by Western missionaries Gandhi too learnt his Ahimsa and Satyagraha from his mother from Raichand Bhai (the Jain poet) and after seeing *Satyavadi Harishchandra*, a play in Hindi, long before he read the Sermon on the Mount And lastly Non Hindus are not admitted is a very late signboard outside Hindu temples There was no exclusionism in Jagannath Puri or Pandharpur temples All castes have thrown up medieval *Bhaktas* and saint poets in all Indian languages No wonder people like Nirad C Chaudhuri, whose intellection is fed upon such encyclopedias (he told me proudly that he had read Encyclopedia Britanica from cover to cover fourteen times Quite a feat, though slightly unnecessary) are so much prejudiced about this religion and this land (*Continent of Circe*) From Mother India to Louis Malle films Hindu baiting is a favourite hobby of many half baked self styled universalists in the West as well as in India

Even Arun Shourie suffers from many mental blocs when he passes sweeping *obiter dicta* in his *Hinduism Essence and Consequence* (Vikas 1979) on page 361 under 'Tolerance' He argues that such universal tolerance of diverse views and deities and practices is useful aid to self hypnosis and gives the people the illusion of freedom While the tradition was very tolerant of such diverse practices it was very intolerant in matters that might affect the social order This tolerance was superficial He translates Bhagavad Gita 16 6 20 as 'These cruel haters, worst of men I hurl these evil doers for ever in the worlds into the wombs of the demons only and as a consequence, entering into demoniac wombs the deluded ones in birth after death pass into a condition still lower than that Now this translation of *Āsuri* into English is loaded Unless the context is given of the three *gunas* it is unfair to charge the author of Gita to have ostricized the Chārvaka vadins Nowhere is Chārvaka or Lokāyata mentioned in Gita The entire context is torn by Shourie Just read the Shlokas from 14 onwards to 20 and it will be clear Intolerance is not for a section of materialists but for all kinds of hypocrites egotists self conceited obdurate wealth intoxicated lustful malicious human beings They could be amongst all ideologues materialistic or spiritualistic Arrogance is not the monopoly of the lovers of Gita alone There are many who hate Gita and can be victims of these demonic passions No wonder birds of the same feathers gather together and Shourie s book has more quotations from Marx and foreign scholars than bad translations of indigenous texts Hermann Hesse wrote to Romain Rolland on

15 January 1932, who had called Germans Huns, that 'The expression 'Huns' is not worthy of you, my revered friend, and it would fit just as well a few excesses committed by your own countrymen Men are beasts if no star watches over them, but we must not reproach a single people for having a monopoly of beastliness '

But universalism is advocated by saints

One good example is from *Jnāneshvari* of the Marathi saint poet Jnāneshwara (1271 83) This is the last blessing, epilogue or grand finalé of this great verse-commentary on Gita, of the thirteenth century The original verses are —

Ātā Vishwātmake deven / Yene Vagyajnen toshavāven /
toshoni maz dyāven / pasāyadān hen // 1 //
Je khalānchi vyankati sāndo / tayā satkarmin
rati vādho / bhutān parasparen jado / maitra
jivānchen // 2 // Duritānche timir jāvo / Vishva
svadharma suryen pāho / Zo je vānchhil to ten lāho /
prānijāt // 3 // Varshat sakalemangalin / Ishvara
nishthānchi māndivali / anavarat bhutalin / bheto
tayā bhutān // 4 // Chalā Kalpatarunche ārava /
chetanāchintāmaniche gaon / bolate je arnava /
piyūshāche // 5 // Chandrame je alānchhan / Mārtanda
je tāpaluna / te sarvanhi sadā sajjan / soyare hotu
// 6 // Kimbahunā sarvasukhi / Purna hovoni tinhin
lokin / bhaji jo ādipurushi / akhandita // 7 //

(A rough near translation is attempted 'O Universal divine spirit, be satisfied with this sacrifice in the form of Speech Having satisfied, bless me thus Let bad people s company and their bad manouverings be abandoned Let there be growing love for good deeds Let people be always friendly to each other, and let this friendship be a habit Let the darkness of sin be dispelled let the Universe see the Light (Sun) of *Sva dharma* let every living creature get what it desires Let the welfare of all shower let those who have faith in God meet together and celebrate , let the living creatures meet always a living (let them live and let live) It will be through the murmering of heavenly wish trees that all will walk to the village destination of the wish fulfilment of all consciousness , as if it is the forest of nectar speaking They will be like moon without spots like the sun without oppressive heat, such good men will be always good and like the kith and kin of all Or we may put it this way that one may become always happy one may be perfect in the three worlds and always remember the Creator, and let this state be without any break in time)

This is a remarkable prayer by a young man who could not complete twenty two years of his life and wrote a masterly commentary on Gita in 9000 verses

The same universal feeling is voiced by the Gujarāti poet Narasī Mehta (1415 1481 A D) in one of his lyrics in Rāga Āsa

Akhil brahmanda mān ek tu Shrihari,
jū jave rupe anant bhāse

Dehan ān dev tun, tejmān tattva tun,
shunyamān shabda thai bhed vāse
Pavan tun, pani tun bhumi tun, bhudharā,
vriksha thai phali rahyo ākāshe
Vividh rachanā kari anek rasa levāne
shiv thaki jiv thayo e ja āshe

(A near translation In the whole universe you alone are there Shrihari— an epithet of God— but you appear to be in innumerable forms In the body you are the divine you are the energy in Light in the Void you dwell in the form of Word You are wind, you are water, you are Earth, mountains, trees, you are shining and blossoming in the sky You have made this variegated creation to enjoy different joys You are the same from Shiva— God— to JIVA— the soul)

Amir Khusro said, "Though the Hindu is not like me in religion he believes in the same thing as I do ' O, you, who sneer at the idolatry of the Hindu learn also from him how worship is done ' In the Bhakti movement this Hindu universalism and humanism reached its peak when through all the provinces and languages of India saints and poets sang of this omniscient, omnipotent, omnipresent power, as manifest in every being irrespective of the categorization of caste, creed community or colour

Even the atheistic beliefs, like Buddhism were permeated with this message of compassion In Prajnakar Mati s *Boddhicharyāvatāra Panjikā* in the third chapter named *Bodhichitta Parigraha* it is so poetically expressed While praying to Buddha as to how I shall become helpful to all and let my body be in the service of every person who is suffering, the text says—

Kshutpipāsāvyatham hanyāmannapānapravarshanaih
Durbhikshāntar Kalpeshu bhaveyam pān bhojanam // 3 8 //
Anāthāmaham nāth sārthavahascha yāyinām
Parepsunam cha naubhūtah setuh sankram eva cha // 3 17 //
Dipārthinamaham Dipah shayyā shayyārthinām aham
Dāsārthinām aham daso bhaveyam sarvadehinām // 3 18 //

(Let it be so that at the time of famine I may become the drinking water and food for all Let me meet the hunger and quench the thirst of all in that form)

Let me be the guardian of the orphans the guide and way indicator to the travellers let me be the boat for those who want to cross let me be the bridge and the path for all

Let me be the light for those who need it let me be the bed for the bedless let me be the servant of all human beings)

There is a similarity in *Namas* the Sanskrit word for bowing down and Namaz and the Kneeling poses of a Muslim prayer are so similar to the Sashtānga Namaskara — Yogic' poses with Vajrāsana as the predominent posture At the pilgrimage centre in Mecca the holy pilgrims not only wash their hands and feet, but wear only one lower garment and one upper They also shave their heads and there is the sprinkling of the holy water— Ab e Zamzam All these practices are common in the Hindus

and Muslims The counting of the beads with the repetition of the Holy name of God the use of *Tasbih* and *Mala* are common amongst the religious men The early Vedic practices were without the idol worship The word was sacred (*Shabda Brahma* Tora or Qun of the Semetic Books) In Quran there is symbolic reference to Allah's eyes and Allah s seat and hands Many such common practices and beliefs can be seen continuous in Indian tradition— at many holy places where Hindus worship saints like Sain Baba (of Shirdi) or Jangli Maharaj of Poona or Haji Malang and so on, of Jains Muslims Parsis, Sikhs and Christians offer their worship Acharya Kshitimohan Sen of Santiniketan had proved in his *SANSKRITI SANGAM* how different rituals and worshipping modes got intermixed in India Many cults coalesced

But this tradition of universalism advocated in the Vedas Upanishads Sanskrit Classics Buddhist and Jain texts and by medieval saints and devotional poets was circumscribed when the term Hindu was used in the modern period, in a western sense not for a religion but for a race and a state The adjective assumed different overtones Nepal is a Hindu State — when such a statement is posited suddenly the counterpart is India is a secular democracy in which the majority or the highest number of faith holders are Hindus According to 1971 census out of a total population of 547 millions the statistics is as follows

Hindus	—	466 millions
Muslims	—	61 millions
Christians	—	14 millions
Buddhists	—	3 millions
Non religious persons	—	36 083

In the thesis *Social Life of the Mughal Emperors* by Muhammad Azhar Ansari (1974 p 190) I found this information that Emperor Akbar translated for two nights *Mahābhārata* himself asking Naqib Khan to take down the Persian translation He also strung glorious thoughts in Hindi language which may be regarded as masterpiece of this language Badauni prescribed the draft of this translation before the Emperor who approved of it '

Abul Fadl wrote that Akbar was deeply interested in *Kulliyat i Khusrau*

Three Hindi poets Sunder Das Chintamaṇi, Kavindra Achārya were patronized by Shah Jahan *Sunder Das was given the title of Mahākavi*

Sanskrit poet Jagannatha Panditraj was patronized by the Mughal Emperor

It is well known that Dara Shikoh got the Upanishads translated in Persian from Sanskrit So did the Kashmir king Zainul Abedin get *Yoga Vāsistha* translated in Persian So medieval Muslim thought in India was not so exclusive nor did it remain entirely uninfluenced by Hindu philosophy as some historians would like to inform us today Otherwise the great Sufi movement would not have been so close to Hindu Vedanta

Islam was also influenced by Hindu way of life As Dr Tarachand in his book *Influence of Islam in India* has rightly pointed out in one chapter that the *Tazia* is modelled after the *Ratha Jatra* procession the music played and sung at religious festivals in Khwaja Muinuddin Chisti s tomb at Fatehpur Sikri the very evolution of

Qauwwali is something very indigenous to Indian Islam One scholar of both Hindu and Islamic theology told me that the circum ambulation done at Holy shrines is common to both the religions

If State and Religion are equated, many fallacies follow Some staunch Hindu fanatics advocated that all those who live in Hind (India) are Hindus

Quoting Lokamanya Tilak s definition of Hinduism—

Prāmānya buddhirvedeshu sadhanānāmanekatā
upāsyānā maniyama etaddharmasya lakshanam

(Vedas are the rationale, in means there is plurality, in the objects of worship there is no strictness, these are the attributes of Dharma)

Vināyak Damodar Savarkar influenced by Zionist Weismann, advocated in his *Hindutva* ' One nation one race and one culture as the characteristics of Hinduism (See *Hindutva* tr in Hindi, Rajdhani Granthagar, N Delhi 14 , August 1965 , page 137) This also is another kind of fanaticism which is superimposed on Hindu elasticity All absorbing all comprehensive Hinduism cannot be put into a strait jacket of a Nazi ' *Ein Volk ein Reich ein Kultur* ' A Fueherer could afford to fan such xenophobia, but no Hindu *rishi* ever takes such a responsibility on himself alone No human being is perfect How can he be the last Word ?

The last warning in the *Nature of Hinduism* (Walker & Co N Y 1962) by Louis Renou is addressed to the western interpreters and charlatans If Hinduism ever has a future as an integral part of a broad, generally acceptable spiritual movement beyond the borders of the country that gave it birth this future will be created only by direct reflection from genuinely Indian forms of thought and spirit conceived and expressed by Indians (p 144) And so in the text of this book, he thinks that Tilak s activist interpretation of Gita and Gandhi s *Anāsakti Yoga* and Satyāgraha both sprang from the ancient religious *weltanschauung* of India ' (p 142) Both Jnana Yoga and Karma-yoga are perfectly reconcilable An activist can be a non attached person He ought to be

This illogicality or irrationalism committed by parochialists or narrow nationalists springs out of a basic confusion about the Hindu concept of historiography For our ancients the One remains while Many charge (Shelley) It is like the axel of the wheel remaining constant while the spokes appear moving *Dhurā* (axel) is the root of *Dharma* in Sanskrit This Wheel is referred to in the Rg Veda as *Dwādashār Chakra* and in *Shvetashvatara* Upanishad as *Kāla Chakra* In the Hindu mythology *Chakra pani* Vishnu is sleeping on Shesha who is in a Kundalini In Yoga there are the *Shat Chakras* Kabir refers to them as *Ātha Kanval das Charkhā dole* Even the Buddhists have *Dhamma Chakka pabbattana* and the Jains have a goddess named Chakreshvari Amongst the Shaivas there is a Chakra Pūja So this circular view of continuous history cum mythology (*Purānetihāsa*) and its full significance is not realized by western historiographers for whom Time has a linear growth

In India the king is the cause of Time (*Rājā Kālasya Kāranam*) and Bow to Time (*Kālāya tasmai namah*) were the old adages Everything was related to eight

praharās (parts of day & night) and twelve hours So the four Yugas were conceived of relative years in a diminishing order, as—

KALI YUGA — 4, 32, 000 years
DVĀPAR — 8, 64, 000 years
TRETĀ — 12, 96, 000 years
SATYA YUGA — 17, 28, 000 years
Total 43 20 000 years — One MAHĀYUGA
One Thousand Mahayugas — One KALPA

And this one year was calculated on the basis of minutest measures of time as

Two NIMESHA — One TRUṬI
Ten TRUṬI — One PRĀNA
Six PRĀNA — One PAL
Sixty PAL — One GHATI
Sixty GHATI — One DIN
360 DIN — One VATSAR or year

(From *Chaturdik* by Dr Shivaprasad Singh, p 13)

Sri Aurobindo in his essay on Indian Literature (Part II) refers to *Mahābhārata* and *Harsha Charita* as well as Jonhraja s Kashmir History as early works comparable to Scandinavian *Edda* and Icelandic *Saga* Gandhi in his *Hind Swaraj* refers to Max Mueller s 'What India can teach us ?' In the minds of such twentieth century great Indian thinkers and activists there is no conflict as in Arnold Toynbee s *Study of History* — 'Chief business of twentieth century philosophy is to reckon with twentieth century history They are all worried from Spengler to Croce to discuss whether History is an objective discipline or not ? Can there be any WERTFREI (objective history) at all ?

When the Vishva Bharati was founded Tagore put its motto from the Upanishads — *Yatra Vishwam bhavatyaika neeḍam* (where the universe becomes a nest) He also had sung in his various lyrics, about the universal spirit and the universal Man— *mahima tavo udbhasita maha gagan majhe / vishva jagat manibhushana veshtit charane*

Rabindranath Tagore also sang

'O serene O Free
In thine immeasurable mercy and goodness
Wipe away all dark strains from the heart of this earth
Man s heart is anguished with the fever of unrest
With a thirst that knows no end
Countries far and wide flaunt on their foreheads
the blood red mark of hatred
Touch them with thy right hand,
make them one in spirit
bring harmony into their life,
bring rhythm of beauty

This universal feeling cuts across all historical dichotomies and differences The old Sangam poets (2nd century A D) sang in Tamil of *Yadumure Yavarum Kelir* (this world is my family) And Tukaram (1588-1649) said *He Vishwachi majhe ghar* (this Universe is my home)

It was in this spirit of universalism that the Tamil poet Subramanya Bharati (1882 1921) sang of Bharata Desh, seventy years ago, (Bharati s birth centenary is being celebrated this year)

On our snow-clad silver mountains we shall
Over the wide ocean sail out on our ships
The whole country shall be a temple unto us
Our Bharata Desh we shall sing and proudly dance
We will build a bridge to the ruby isle,
And make our Rama s *setu* a great big street
The overflowing waters of Bengal we shall bring
To feed the highlands and the wastes

Floating on the Indus under the moon
Fair damsels from Malabar shall make holiday
And in their boats shall be heard
The songs of freedom loving Andhra
The wheat of the Ganges Valley
Shall be exchanged for the *pan* of the Kaveri land
We will make rich gifts of Malabar ivory
In return for the brave songs of Maharashtra
The philosophers debating in Kashi,
We will have instruments to hear them at Kanchi
We will honour the heroes of Rajasthan
With the beautiful gold of Karnatak

(Translation by C Rajagopalachari)

In the same poem Bharati claims- Truth shall be our speech, and charity our deed '

Literary evidence is abundant in India to prove that all great poets of all languages, and even dialects and sub languages sang of the essential man they advocated a universal religion of compassion and love Many folksongs though anonymous will corroborate this statement

Medieval saint poet Rajjab composed in Hindi—

Rajjab basudhā bed sab kul ālam kurān
Pandit kaji baithadai daftar duniya jan

(Rajjab says this whole world is Veda, this whole creation is Quran These Pandits and Kajis are treating it as if it is their own personal office)

So much so that the term Vishwa (Universe) was associated with a caste called Vishwakarma supposed to be engineers of Gods In the lecture on the *Development of* Hindu Pantheon delivered by Dr Sampurnanand he quotes the following

"Prajapati is Vishwakarma, He is the creator of all moving and non moving creation ' In *Shukla Yajurveda* 10 61 7 the verses are

vachaspatim vishwakarmānabhūtaye manojuvam vaje huvem /
sa no vishwāni havanāni jovadvishwashambhurvase sādhukarmā //

(We today invoke in this sacrifice Vachaspati Vishvakarma who moves with the speed of the mind Let him accept all our offerings in the sacrifice He is one who does good Let him bless all and protect all)

(—*Hindū Deva Parivār Kā Vikās* Dr Sampurnanand, Mitra Prakashan, Allahabad 1963 p 93)

Man is born '*Sine virtue intane vitio* (Without virtue or vice) as Pelagius said Gita also maintains that castes are only according to merits and professions (Guna-Karma Vibhāgashah) The very ethical concept of the good and bad is a social product So Hindu thinking put Shiva (God of Goodness) beyond mortal limited self (Jiva), and imagined that he dwells in the cremation ground and bedecks himself with the ashes brought from the pyre Coleridge said in his Biographia Litererie 1917) Imagination is the power which revels in the balance or re concilement of opposites or discordent qualities of sameness with difference, of the general with the concrete, of the idea with the image

This at-one-ment or the 'atonement is the basic note of Hindu philosophy See (from *Brihadāranyaka Upanishada*— iv-5-15)

Yatra hi dvaitam iva bhavati
tad itar itaram pashyati
tad itar itaram jighrati
tad itar itaram rasayate
yatra tvasya sarvam ātmavābhūta
tat ken kam pashyati
tat ken kim jighret
tat ken kam rasayet

(One who regards the duality, that is the other as different for him everything is different and strange They are different who smell differently who taste differently , But here we consider all as our own How can we see smell or taste anything but the same as one)

Actually the feeling of separation and being cut off is a very western post-Industrial Revolution post-World War II phenomenon Literature is a good source of evidence for this The VERFREMDUNGS EFFEKT (alienation effect) of modern German dramatist Bertolt Brecht and the beginning of the Theatre of Cruelty by the French playwight Antonion Artand in 1930 is merely a distant recognition of man s awakening to the fact that 'he is a stranger unto himself So did Heinrich Heine (1877-1938) lament— 'West seeks warmth in the strong and healthy bosoms of the East So did Germans translate *Hafiz Namah* and *Zulekha Namah* after Hauser Rogstall s translation of Hafiz in 1814 in *West Ostlicher Divan* and Goethe was influenced by it, when he wrote *Maeoments Gesang* Even Herder and Rousseau thought of the Anti Rational

Energy principle after these Oriental influences So did Envil Dermenglen remark ir *Viesdes saints Musilmains* (p 285)— "Modern Europe is almost alone in having renc ced out of bourgeois respectability and Gallic Puritanism the participation of the b in the pursuit of the spirit

The desire of Europe to go back to the Hellenic, spontaneous, free roma life or to sources beyond Europe like the Middle or Far East is an indicator of fact that the intolerence preached by certain hide bound faiths created their own anti mies (Catholicism versus Protestantism , Fundamentalist Islam versus Sufism , Ortho Judaism versus modern Jewish thought) and again fell into the trap of other extre forms like Communism or Fascism and so on

Hindu tolerance is actually based on the acceptance of the fact that man basica is a limited being and there are many powers beyond him In *Kena Upanishad* (I there is a passage

> *Na tatra, Chakshurgachhati*
> *Na Vag gachhati, No manah,*
> *Na Vidmo na Vijanimo*
> *Yathaitad Anushishyat*

(There where neither eyes reach nor speech, not even mind, there neither t knowledge nor the knower reach follow that)

In *Ishavasyopanishad* (5) the same has been described as

> *tadijati tannaijati tad dure tadvad antike /*
> *tad antarasya sarvasya tad sarvasyasya bahyatah //*

(It is here, it is there it is far it is near it is at the end and yet in the hea and soul of all it is innermost and yet it is everywhere outside)

This reconciliation of the apparently contradictory and incoherent or dichotomou entities is what Hindu philosophy insisted on The West also appreciates it As Aldou Huxley in his *The Human Situation* (Panther 1977 p 241) remarked

What is extremely interesting is that both Vittoz and the Gestalt therapists ar actually reviving procedures which were current in various systems of Oriental philoso phy and psychology *one or two thousand years ago* This business of being actuall aware of everything within or without is a standard procedure in the Buddhist, Tantri and Zen psychology There is a text for example which is introduced by a dialogue between Shiva the great God and his wife Parvati Parvati asks Shiva the secret *of he profound consciousness in the consciousness of Tat Tvam Asi* of the Thou art That the consciousness that the Atman is identical with the Brahman Shiva proceeds to give her a list of 118 exercises in awareness which he says are all extremely helpful towards achieving this ultimate consciousness They are exercises in awareness in *every life situation from eating one s dinner to day dreaming* It is most comprehensive series of exercises in consciousness that I knew of and it is very curious to find that this immen sely valuable psychological discovery has been allowed to remain as some sort of vague Oriental superstition which we have not bothered about Now *after so many years* it is coming to the surface and will prove to be of very great value

Huxley points out to the similarities in Western and Indian thought by quoting Sheldom s division of three paths

Endomorph (emotional devotion) equivalent to BHAKTI
Mesomorph (path of action dictated by faith) equivalent to KARMA
Ectomorph (lifs of introversion and contemplation) equivalent to JNANA

Life is larger as Shakespeare said ' But thought s the slave of life, and life time's fool/And time that takes survey of all the world/Must have a stop (King Henry IV, Part I V iv 81 83)

Gandhiji wrote in My Religion' written from Yerawada Mandir, in 1945 I do not like the word tolerance, but could not think of a better one Tolerance may imply a gratuitous assumption of the inferiority of other faiths to one s own whereas Ahimsa teaches us to entertain the same respect for the religious faiths of others as we accord to our own thus admitting the interpretation of the latter This admission will be readily made by a section of Truth who follows the law of Love Reverence of other faiths need not blind us to their faults We must be keenly alive to the defects of our own faiths also, yet not leave it on that account but try to overcome those defects Looking at all religions with an equal eye, we would not only not hesitate but would think it our duty, to blend into our faith every acceptable feature of our faiths (p 18 19)

The creative writer in the east and west knew this much earlier intuitively So Shakespeare in his *The Tempest* (IV, 1 52) said 'The strongest oaths are straw to fire i the blood Mere intellection or logic does not carry us very far is a repeatedly sounded warning

Goethe (1749 1832) in his *Faust* had rightly asserted

Grau teurer Freund ist alle theorie
Und grun des lebens goldner Baum

(Grey is all theory/Green life s golden tree)

Matthew Arnold remarked in The strayed Reveller to Ulysses Such a price the Gods exact for song to become what we sing Language is no doubt, a strange barrier In the Bible it was stated Not all of those who say 'Lord Lord ' will enter into the kingdom of Heaven (Matthew 7 21) Some of the western thinkers consider language as a mask Talleyrand said— Speech was given to man to disguise his own thoughts And Kierkegaard was of the opinion that The purpose of language is to assist and confirm people in refraining from action

Gandhiji also said the same in essay My Religion on p 38 40

'The one Religion is beyond speech Imperfect men put it into such language as they can command and their words are interpreted by other men equally imperfect Whose interpretation is to be held to be the right one ? Everybody is right from his own standpoint but it is not impossible that everybody is wrong Hence the necessity for tolerance which does not mean indifference to one s own faith, but a more intelligent and purer love for it Tolerance gives us spiritual insight which is as far from fanaticism as the north pole is from the south True knowledge of religion breaks down the barriers between faith and faith

There could not be a stronger plea for comparative religious studies Madan Baul of Bengal sang in his rustic folk song

Tomār path dhākāichhe mandire masjide
Tomār dak shuni sain chalte na pāi
Rukaiya dāndaya gurute murshide
Tor dubārei nānān tālā, purān Qurān tasbi māla,
Bhekh pakhaita pradhān jwālā
Kāndyei Madan mare khede

(Your path is hidden with temples and mosques Hearing your call I cannot walk in my path I stop at Gurus and masters There are so many locks to your door Purana Quran garland of beads Madan cries and dies of sorrow)

This was the innermost and ardent faith in the Indian way of thinking that man is but an instrument 'a flute which is being filled with life breath and tunes' by some unknown sublime power All great poets and philosophers write in this strain— *Nimitta mātram bhava savyasāchin* (Thou art merely an agent a pretext, so shall thee act *Gita*) Tukārām said *Apuliyā bale nāhi bolavat* (I cannot speak as I have no power), *bolavitā dhani vegalachi* (the master who makes me speak is different) Tulsidas said *Satya Kahihun likhi kagad kore* (I tell you the truth, I have only written blank papers) It was Goethe who said The songs made me not I the songs' And Lamartine maintained 'It is not I who think, it is my ideas that think of me Alfred de Musset remarked 'One doesn t work one listens It is as though some stranger were whispering in one s ear Even a romanticist like Shelley wrote in his *A Defence of Poetry* — The mind in creation is as a fading coal which some visible influence, like an inconstant wind awakens to transitory brightness

There is a simile of the cave in the tenth book of the *Republic* by Plato which recalls the concept of Maya There are several similarities in ancient Indian and Greek thoughts Even some words in Hebrew and Sanskrit and ancient Tamil are common

		SANSKRIT	TAMIL	ENGLISH
Hebrew	— KOPH	KAPI		MONKEY
	— THUKE		TOGAI	PEACOCK
	— SHEW HABBIN	IBHA DANTA		IVORY
	— ALMUG	VALGU		STRAP
Arabic	— SATIN }	SIDHU		COTTON CLOTH
Greek	— SANDON }			
Greek	— KARPES - OS	KARPAS		COTTON

One can enlarge this list and give linguistic evidence to prove that ancient languages like Sanskrit and Avestan, old Persian and Greek Arabic and Hebrew, Sumerian and Egyptian Tamil and Latin and so on had many words in common wherever trade commerce or sea voyages and maritime activities were carried there were word exchanges So with words the concepts and thoughts must have also *Inter alia*

influenced the speakers Though much of our hoary past is hidden by our lack of evidence, archeological or otherwise, yet the study of past is necessary for the understanding of the future Apopthegn of Quintilian said '*praesente fortuna pejor est futuri* (He is only anxious about the future to whom the present is unprofitable) There is such continuum in our time consciousness

Buddha had said in his sermon, noted in *Suttanipāta*

mettancha sarvalokasmin mānasambhāvayeeparinām
uddhan adho cha tiriyanch asamvadham averamasa pattam

(In the upper and lower stratas of this universe one should foster unconditional friendship with a mind free of all enmity and counter violence for all beings in this world)

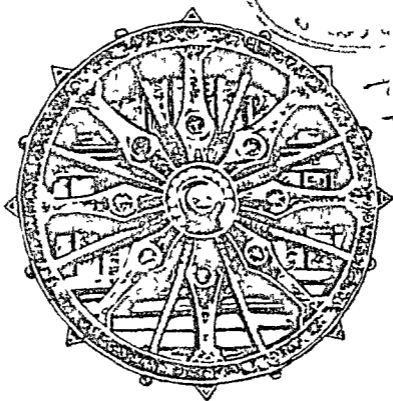
To conclude the above stray thoughts, Hindu universalism includes the western logical universal and also the metaphysical universalism , it is not averse to the particular as for the Hindu the one and many are not in opposition , for him the unitary does not exclude the federal and universalisation is not an abstract ultra-scientific process so as to completely obliviate concrete particularity Evidence from the history of philosophy and scientific thought in India from the hoary past to the present furnishes ample facts that the Hindu did not exclude shun or oppose the new different, strange or non indigenous thoughts faiths modes of worship or ritualistic practices All the outsiders who came and preached different ways of thinking were tolerated and permitted to do whatever they liked This accounts for so many non Hindu historical religious monuments so well preserved in India

Literary linguistic and artistic evidence also supports this broad minded, catholic and open hearted Hindu outlook There are Chinese words and Dravidian loan words in Sanskrit all modern Indian languages have borrowed words from Arabic Persian Turkish Portugese French and so on Even such alien verse forms and *genres* of literature are absorbed by Hindu poets and writers like sonnet or ode, *haiku* or *tanka* prose poems or one act plays, ghazhals or masnavies Rubais or free verse dance dramas or novelettes and what have you With open arms the Indian artist welcomed the Sarasanic and Sythian the Persian and the Mongol styles in architecture sculpture miniature paintings and even masked dance forms With so much of absorption and assimilation the proverbial Indian resilience was not the least affected On the contrary it was enriched Indian culture both horizantally and vertically in the fields of thoughts and life styles became an interesting kaleidoscope of a fantistic multi-coloured multi dimensional, multi toned living reality

Hindu universalism is a vast subject and here merely a glimpse of it is suggested Tagore s *Bharata tirtha* the famous poem wherein he invokes— 'Arya Anarya Hindu Muslim Christian Buddhist Jain Parsi and all other strands conceives of a coufluence of many ideas, an ocean where many mighty rivers meet and mingle Hindu universalism is built on a strong foundation of me cy and forgiveness All men are likely to commit sins all are weak So why bother about fault finding and wait for mere maligning and mud slinging It can lead no one nowhere

This advocacy of universalism is not to gloss over the inequities, social and economic, in the Indian society But to emphasis the positive aspect of Indian liberalism The Hindu does not unnecessarily waste his energy in hair splitting meaning lessness Such universalism is not limited to Hindus alone In Sanskrit texts there is hardly any such word as Hindu, but Arya and Bharatiya were older words But the oldest is Manava and Nara Both of these contain Manvantara and Narayana So it is just to underline the obvious Vishvadeva is Sun and one need not define or show light to the source of all Light All seeing springs from it How can one see the source of all seeing the Upanishadic seer was not a dreamer nor a mere visionary But one who knew that Truth and Reality are one Appearance is merely a relative and subjective project Words again fall short to define the wordless The Latin dictum is *Verbum sapieti sat est,* Let me conclude with the common Sanskrit benediction

Udaracharitanantu Vasudhaiva Kutumbakam

(For the man of liberal outlook— the whole world is a family)

साहित्य एवं भाषातत्त्व

LITERATURE & LINGUISTICS

भारतीय चिन्तन-परम्परा में मानववादी तत्त्व

डा० देवराज

विषय प्रवेश

मानववाद शब्द अग्रेजी 'ह्यूमेनिज्म' का अनुवाद है। अपने विशुद्ध रूप म मानववाद उस सिद्धात या मान्यता को कहते हैं जो परम्परागत धर्मों की परलोक की धारणा को स्वीकार नही करती। मानववाद के अनुसार मनुष्य के लिए इस धरती के प्रत्यक्ष जीवन के अलावा कोई दूसरा जीवन नही है। परलोक की धारणा को नकारने का अथ पुनजम तथा दवी देवताओ मे भी अनास्था प्रकट करना है। विशुद्ध मानववादी किसी सृष्टिकर्ता, उपास्य ईश्वर को भी स्वीकार नही करते। जाहिर ही इस प्रकार का मानववाद प्राचीन तथा मध्य युगो म उपलब्ध नही था, यद्यपि प्राचीन यूनान के सन्देहवादी विचारक और स्वदेश के चार्वाक जसे दार्शनिक मानववादी कहे जा सकते हैं। मानववाद शब्द का प्रथम प्रयोग यूरोपीय पुनर्जागति काल म इटली के उन विचारको के लिए हुआ था जिन्होने यूनानी वाङमय से नया परिचय होने पर उसके प्रभाव मे धम-केन्द्रित शास्त्रो के स्थान पर इहलौकिक विद्याओ को महत्व देना शुरू किया, और तदनुसार परलोक चिन्तन से विरत हो यहाँ के मनुष्य जीवन म रुचि लेना प्रारम्भ किया। बाद मे यूरोप के कुछ विचारको ने मानववाद को दार्शनिक आधार देने का उपक्रम किया। इन विचारको म उन्नीसवी शती क आगस्त काम्स (१७९८ १८५७) और बीसवी शती के ब्रिटिश दार्शनिक शिलर (१८६४-१९३७) और अमरीकी विचारक विलियम जेम्स (१८४२ १९१०) के नाम उल्लेखनीय हैं। चूकि धम और धम ग्रन्थो के केन्द्र मे प्राय ईश्वर की धारणा रहती है, इसलिए मानववाद और धम एक दूसरे के विरोधी समझे जाते हैं। किन्तु इधर कुछ चिन्तको ने धम या अध्यात्म को मानववादी अवधारणा देने का प्रयत्न भी किया है, साथ ही कतिपय धार्मिक विचारक भी अपने को मानववादी कहने लगे हैं। कुछ मानववादी अपने को भौतिकवादी भी घोषित करते हैं। इस दष्टि से साम्यवाद अथवा वज्ञानिक समाजवाद के प्रवतक कार्ल मार्क्स का नाम उल्लेखनीय है। धार्मिक मानववादियो मे स्वदेश के रवीन्द्रनाथ ठाकुर और महात्मा गान्धी के नाम विशिष्ट हैं। विशुद्ध मानववादियो म श्री मानवेन्द्र राय और जवाहरलाल नेहरू उल्लेखनीय हैं।

मानववाद की परिभाषा

मानववाद उस सिद्धान्त को कहते हैं जिसकी अभिरुचि और चिन्ता का मुख्य केन्द्र मनुष्य हो, और जिसे यह विश्वास हो कि मनुष्य अपनी नियति का निर्माण स्वय कर सकता है, और यह कि उसकी नियति की परिणति यही धरती के जीवन म है। इन मान्यताओ को रखते हुए मानववाद सामाजिक नतिकता और समाज के सही व्यवस्थापन पर विशेष जोर देता है। यहाँ यह कहना जरूरी है कि मानववाद के कतिपय तत्व, जाने या अनजाने आज हमारे सामाजिक और राजनतिक चिन्तन को ही नही, हमारे साहित्य

को भी प्रभावित कर रहे हैं। भारतेन्दु और मैथिलीशरण गुप्त के युगो मे पौराणिकता का बोलबाला था, उस समय राम-कृष्ण जसे अवतारो को लेकर काव्य रचना की जाती थी। छायावाद-युग म कवियो ने चुपचाप अवतारो के स्थान पर निगुण ब्रह्म को प्रतिष्ठित किया। उसके बाद की कविता और साहित्य म अब कही ईश्वर या ब्रह्म की खास चर्चा नही मिलती। आज की कविता का विषय विशुद्ध रूप म मनुष्य और उसके ऐहिक सुख दुख हैं।

इस प्रकार कहा जा सकता है कि, सचेत या अचेत भाव से आज का हिन्दी साहित्य और भारतीय साहित्य भी मानववाद की ओर बढ रहा है।

वदिक वाङ्मय

प्राचीन भारतीय चिन्तन का पहला उवर युग उपनिषदो के सग्रथन की शताब्दियाँ हैं। इससे पूव के वैदिक साहित्य मे, सही अथ म, मानववादी तत्व पाना कठिन है। यो ऋग्वेदकालीन आय प्राय परलोक की चिन्ता स मुक्त थे, वे इसी लोक मे सुख और समृद्धि का जीवन व्यतीत करना चाहते थ। किन्तु वैसे जीवन की प्राप्ति के लिए वे मुख्यतया अपने देवी-देवताओ की स्तुति प्राथना करते थे। पुरोहितो स उन्होने यह मान्यता पाई थी कि यज्ञो द्वारा देवताओ को प्रसन्न किया जा सकता है इसलिये वे यज्ञ करते थे। यज्ञो के अवसर पर इन्द्र, वरुण अग्नि आदि देवो की स्तुतियाँ गायी जाती थी। सबसे प्राचीन ऋग्वेद म लगभग एक हजार सूक्त हैं जिनम अधिकाश देवताओ की स्तुति म लिखे गय हैं। इनके अलावा ऋग्वेद के कुछ सूक्त हिरण्यगभ, प्रजापति, विश्वकर्मा एव पुरुष के बारे म हैं इनम विश्व क एक रचयिता या कारण की कल्पना है। इस प्रकार ऋग्वेद मे एकेश्वरवाद के बीज हैं। पुरुषसूक्त म कहा गया है कि यहाँ जो कुछ है, जो कुछ था और होगा वह सब पुरुष ही है। पुरुष से ही विश्व की समस्त वस्तुए सूय, चन्द्रमा आदि निसृत हुए हैं। एक मत्र म कहा गया है कि 'सत यानी तत्व पदाथ एक ही है, विद्वान लोग उस अनक नामो स पुकारते हैं—जैसे इन्द्र, मित्र, वरुण, अग्नि, यम, मातरिश्वा (वायु)। (ऋग्वेद १६४/४६) इस प्रकार ऋग्वेद मे अनेक देवी-देवताओ के साथ एक ईश्वर की और कही कही एक तत्व की अर्थात् अद्वैतवाद की कल्पना भी है। यह अन्तिम कल्पना या विचार प्रसिद्ध नासदीय सूक्त (१०/१२९) म बडी विशदता स व्यक्त हुआ है।

ब्राह्मण ग्रन्थो के युग म यज्ञो का महत्व और बढ गया। यज्ञो मे गाये जाने वाल मत्रो का कुछ ऐसा ही महत्व माना जाने लगा जसा जादू-टोना करन वालो के अभिचार शब्दो का समझा जाता है। इस काल म देवताओ की भक्ति म ह्रास हुआ और पुरोहितो का सम्मान बढा। इस प्रकार हम पाते हैं कि वदिक युग म आय-मानस जहाँ एक ओर बहिमुखी था वहाँ दूसरी ओर वह प्राय अनेक देवी-देवताओ की पूजा उपासना और अनुग्रह म विश्वास रखने वाला था। वह अपने जीवन और कल्याण को देवताओ के अधीन समझता था। इस वैदिक धम और संस्कृति क विरुद्ध दो प्रकार की प्रतिक्रिया हुई, एक उपनिषदो क अद्वैतपरक आत्मवाद के रूप म और दूसरी पाँचरात्र एव भागवत सम्प्रदाय क भक्तिपरक ईश्वरवाद और अवतारवाद क रूप म। हमारे विषय की दृष्टि से पहली प्रतिक्रिया महत्वपूण है।

उपनिषदों और वेदान्त मे मानववाद तात्विक आधार

सबसे प्राचीन ऋग्वेद का समय १५०० ई० पू० क लगभग समझना चाहिये, सबसे प्राचीन उपनिषद बृहदारण्यक और छान्दोग्य हैं जिनका समय आठवीं सातवी ईसा पूव शताब्दियाँ मानी जाती हैं। इन उपनिषदों म आय मानस क्रमश अन्तमुखी होता दिखायी पडता है। मुण्डक उपनिषद् (१/२/९) म स्पष्ट रूप म यज्ञो का निन्दापरक उल्लेख मिलता है। यज्ञो द्वारा चरम लक्ष्य की प्राप्ति नहीं हो सकती। उपनिषदों म एक ओर कम सिद्धान्त और पुनजन्म की कल्पना है तो दूसरी ओर मोक्ष की। उपनिषद्

साहित्य की विविध सम्वादपरक कथाओ से यह स्पष्ट है कि अब आय जन केवल लौकिक ऐश्वय और सुख-भोग के जीवन से असन्तुष्ट होने लगे थे और अमर जीवन की अमृतत्व अथवा मोक्ष की कामना करने लगे थे। यह तथ्य नचिकेता और यम के तथा याज्ञवल्क्य और मैत्रेयी के सम्वादो से स्पष्ट है। नचिकेता ने आत्मज्ञान की कामना की। यम ने उक्त ज्ञान के बदले धन, ऐश्वय आदि का लालच दिया, पर नचिकेता ने उन सब की अनित्यता देखते हुए यम के प्रलोभनो को ठुकरा दिया। वैसे ही मैत्रेयी ने अपने पति याज्ञवल्क्य से, जो अपनी दो पत्नियो के बीच धन का बँटवारा करके सन्यास लेना चाहते थे, कहा 'आप कहते हैं कि धन से अमरता नहीं मिलती, फिर मैं धन का क्या करूँगी ? मुझे ज्ञान सिखाइये जिससे मैं अमृतत्व प्राप्त कर सकूँ।'

उपनिषदो म अमृतत्व या मोक्ष को परिभाषित करने का प्रयत्न है, और उसके साधनो का विवरण है। मोक्ष साधन के रूप म ज्ञान का यानी आत्मज्ञान का विशेष महत्व बताया गया ह। यह आत्मज्ञान क्या है ?

आत्मा के सम्बन्ध म उपनिषत्-साहित्य मे दो तरह के विचार पाये जाते हैं। दोनो मन्तव्यो के अनुसार आत्मा अजन्मा, नित्य, शाश्वत और अविकारी है। आत्मा का न जन्म होता है, न मरण। आत्मा केवल शरीर बदलता है, जनमता या मरता नही—जैसे हम कपडे बदलते हैं। ये मन्तव्य सभी हिन्दू विचारको को ग्राह्य हैं। यहाँ यह जानना चाहिए कि बाद के सभी हिन्दू दशनो पर उपनिषदो के आत्मा-सम्बन्धी विचारो का प्रभाव पाया जाता है। अधिकाश भारतीय दशन आत्माओ की अनेकता यानी अनन्त सख्या मानते हैं। साख्य दशन, न्याय वैशेषिक, जैन दशन, रामानुज आदि भक्तिकाल के दाशनिक सब आत्मा या आत्माओ के सम्बन्ध मे उक्त विचार रखते हैं। उपनिषदो म कही कही आत्मा का परिमाण बताने का प्रयत्न पाया जाता है। कहीं कही आत्मा को अणु बताया गया है और जीव को अगूठे के आकार का कहा गया है। भक्तिकाल के दाशनिक आत्मा को अणु मानते हैं जबकि साख्ययोग, न्याय, मीमासा आदि उसे विभु यानी सब व्यापक बतलाते हैं।

देखने की बात यह है कि आत्मा या जीव को अजन्मा और अविनाशी मानना उसके, और इसीलिये मनुष्य के, गौरव को बढानेवाला है। ईसाई धम और इसलाम की यह मान्यता है कि मनुष्य की आत्मा की सृष्टि ईश्वर करता है, वह उसे नष्ट भी कर सकता है। स्पष्ट ही यह मन्तव्य मनुष्य के गौरव को कम करनेवाला है। यहाँ यह भी स्मरणीय है कि जन दशन सृष्टिकर्ता ईश्वर को नही मानता, वहाँ ईश्वर द्वारा जीव की सृष्टि का सवाल ही नहीं उठता।

ऊपर हमने आत्म सम्बन्धी उपनिषदो की एक विचारधारा का उल्लेख किया, जिसके अनुसार आत्मा शाश्वत तत्व है, पर ईश्वर या ब्रह्म से भिन्न है। 'उसे ही प्राप्त करके आनन्दी होता है', 'उसे ही जानकर मृत्यु के पार जाता है', 'जो आत्मा मे रहता हुआ आत्मा के अन्तगत है, जिसे आत्मा नही जानती जो आत्मा का अन्तर्यामी है' इत्यादि वाक्य आत्मा और ब्रह्म अथवा ईश्वर की भिन्नता बतलाते हुये रामानुज और उनके बाद के आचार्यो का समथन करते हैं।

दूसरी विचारधारा अद्वैत के समथक उपनिषद वाक्यो मे प्रतिपादित है। प्राचीनतम उपनिषद् बृहदारण्यक और छान्दोग्य इसी के समथक जान पडते हैं। इन उपनिषदो मे निम्न प्रसिद्ध वाक्य मिलते हैं अहं ब्रह्माऽस्मि' (बृहदा॰ १/४/१०), 'अयमात्मा ब्रह्म' (वही, २/५/१९) तत्वमसि' (छा॰ ६/८/७)। शकराचाय ने अपने अद्वैत वेदान्त का विस्तार इस दूसरी विचार धारा के आधार पर किया है। आत्मा और ब्रह्म की एकता का यह सिद्धान्त, स्पष्ट ही मनुष्य को अतिरिक्त गौरव देने वाला है। ऊपर हमने कहा था कि मानववादी दृष्टि का एक अग मनुष्य के गौरव की भावना है। इस दृष्टि से सामान्य रूप म समस्त भारतीय दशन और विशेष रूप मे अद्वैत वेदान्त मानववाद के पोषक कहे जा सकते हैं।

आत्मा की सिद्धि

दर्शन की दृष्टि से अद्वैत वेदान्त की एक विशेषता यह है कि वह ईश्वर की सिद्धि न करके आत्मा की सिद्धि करता है। शंकर और रामानुज दोनों मानते हैं कि ईश्वर या ब्रह्म को प्रमाणों द्वारा सिद्ध नहीं किया जा सकता, वह केवल श्रुतिगम्य है। शंकर ने आत्मा के अस्तित्व के लिये नये प्रकार की युक्ति दी है। वस्तुत आत्मा अप्रमेय है, प्रमाणों से परे। आत्मा अन्य पदार्थों को जानने के लिये प्रमाणों का प्रयोग करता है—उसी से प्रमाणों की भी सिद्धि होती है, फिर वह प्रमाणों द्वारा कैसे जाना जायेगा? आत्मा, यानी प्रमाता—प्रमाणों द्वारा जानने वाला—प्रमाणों से पहले ही सिद्ध है। आत्मा स्वयप्रकाश है उसे प्रकाशित होने के लिये किसी दूसरे साधन की जरूरत नहीं, उसके प्रकाश से ही प्रमाण और बाकी सारा जगत् प्रकाशित होते हैं।

उपनिषदों में ब्रह्म और आत्मा दोनों प्रत्यय लगभग समान महत्व रखते हैं, फिर भी ब्रह्म की अपेक्षा आत्मा शब्द का विशेषत प्राचीन उपनिषदों में, अधिक अर्थपूर्ण प्रयोग है। एक प्रसिद्ध वक्तव्य है 'आत्मा ही द्रष्टव्य (देखने योग्य) श्रोतव्य (सुनने योग्य) और मनन तथा निदिध्यासन के योग्य है (बृहदा० २/४/५) जो आत्मा निष्पाप शुद्ध है जरामृत्युहीन है वही अन्वेषण और जिज्ञासा के योग्य है। (छा० ८/७/२) मानववादी पदावली में इसका अर्थ यह कि मनुष्य की जिज्ञासा का प्रमुख विषय स्वयं वही है। कवि पोप ने कहा है—दि प्रापर स्टडी ऑफ मैनकाइन्ड इज मैन। यह विचार सदियों पूर्व उपनिषदों में प्रतिपादित हुआ था।

मोक्ष का स्वरूप

अब तक हमने आत्मा के स्वरूप सम्बन्धी विचारों का उल्लेख किया, और यह संकेतित किया कि मानववाद के लिये उनकी क्या सार्थकता है। अब हम मानव जीवन के चरम लक्ष्य की उपनिषद सम्मत मान्यता का प्रतिपादन करेंगे। जैसा कि सब जानते हैं उपनिषदों के अनुसार जीवन का चरम लक्ष्य मोक्ष है। उपनिषदों का मत है कि बन्धन का प्रधान कारण अविद्या है, इसी से यह अनुगत होता है कि मोक्ष का प्रमुख साधन ज्ञान है। यह ज्ञान वास्तव में आत्मज्ञान है। जिसे आत्मा के स्वरूप का सच्चा ज्ञान हो जाता है वह यह समझ लेता है कि मैं सही मानी में न कर्ता हूँ, न भोक्ता। इसका एक निहित अर्थ यह है कि आत्मा शरीर, इन्द्रियों तथा मन से भिन्न है। चूँकि सारी क्रियाएँ शरीर मन आदि पर निर्भर हैं, इसलिये आत्मा को कर्ता नहीं कहना चाहिये। इसीलिये आत्मा सुख दुख आदि की भोक्ता भी नहीं है। आत्मा अज्ञानवश अपने में कर्तृत्व भोक्तृत्व का आरोप या अध्यास कर लेती है। ज्ञान द्वारा यह अध्यास छूट जाता है और कहा जाता है कि आत्मा मुक्त हो गयी।

वास्तव में मुक्ति का अर्थ है आत्मा का अपने निजी रूप में अवस्थित होना। इसे ही स्वरूप लाभ कहते हैं। सांख्य, वेदान्त, योग न्याय वैशेषिक मीमांसा और जैन दर्शन इन सभी के अनुसार मोक्ष का यही अर्थ है। यहाँ भी रामानुज आदि भक्तिकाल के चिन्तकों का मन्तव्य भिन्न है जिसका सम्बन्ध उपनिषदों की द्वैतवादी विचार धारा से जुड सकता है।

किन्तु उपनिषदों का बार बार दोहराया गया अभिमत पुराने (क्लासिकी) दर्शनों का ही समर्थक है। इसके साथ एक अन्य अवधारणा भी जुडी हुई है—यानी जीव मुक्ति की धारणा। जीव मुक्त किसे कहते हैं? वह ज्ञानी जो कर्ता और भोक्ता होने के अभिमान या भ्रान्ति को छोड चुका है और जो आत्मा को देह, इन्द्रिय मन आदि से भिन्न समझता है वह जीवित रहते हुये भी मुक्त है। देह, मन आदि में आसक्ति ही असली बन्धन है। यहाँ हमारा उद्देश्य उपनिषदों और पुराने दर्शनों के मोक्ष-सम्बन्धी विचारों का विस्तृत प्रतिपादन और समीक्षण नहीं है हम केवल उन विचारों के मानववादी पहलू को उद्घाटित करना है।

मानववाद यह मानता है कि मनुष्य की चरम नियति के पल्लवन का क्षेत्र इसी लोक का जीवन है। कही किसी अन्य लोक का मरणोत्तर जीवन नही । जीवन्मुक्ति का सिद्धान्त उक्त मान्यता की पुष्टि करता है। जीव मुक्त सन्त के रहन सहन और त्रिया-कलापों को हम प्रत्यक्ष देख और सराह सकते हैं। इसका मतलब यह होता है कि मुक्ति की अवस्था केवल बुद्धि की कल्पना नहीं है, उसकी प्रत्यक्ष जीवन म अभिव्यक्ति और साक्षात्कार सम्भव है। इसके विपरीत जिस दशन के अनुसार मोक्ष का अथ बकुण्ठ आदि किसी दूसरे लोक म जहाँ ईश्वर का साहचय होता है, गमन है, वहाँ हमे श्रद्धा और विश्वास करके ही चलना पडेगा। स्वग और नरक की भाँति वैकुण्ठ आदि भी कल्पना के विपय है, उनका प्रत्यक्ष ज्ञान सम्भव नही है।

यह देखने की बात है कि ईश्वर की सत्ता प्रमाणित करने क लिये सबसे ज्यादा जोर लगाने वाला नैयायिक भी मुक्ति का अथ ईश्वर की निकटता या साहचय नही करता। दूसरे प्राचीन दशनो की भाँति वह भी मोक्ष का अथ आत्मा की अपने असली स्वरूप मे स्थिति' समझता है। मीमासक और साख्य-योग ईश्वर को मानते हो नही जैन दशन भी व्यक्तिगत आत्माओ से भिन्न ईश्वर को नही मानता। जन मत मे मुक्त जीव ही ईश्वर कहलाता है।

अद्वैत वेदान्त और आधुनिक भारतीय चिन्तन

उन्नीसवी शती के अन्तिम चरण से अथवा उससे कुछ पहले से हिन्दू धम का पुनर्जागरण शुरू हुआ। इससे काफी पहले धम सुधार के कई आन्दोलन चले थे। गुजरात मे स्वामी सहजानन्द (१७८१-१८३०) ने, वहीं कुछ बाद मे स्वामी दयानन्द (१८२४ १८८३) ने और बगाल म राजा राममोहन राय (१७७२ १८३३) ने हिन्दू धम और हिन्दू समाज म सुधार लाने के लिये आन्दोलन शुरू किये। इन शिक्षकों ने क्रमश स्वामी नारायण सम्प्रदाय (१८०२) आय समाज (१८७५ ई०) और ब्रह्मसमाज (१८३०) की स्थापना की। यह लक्षित करने की बात है कि उक्त तीनो शिक्षक भक्ति सम्प्रदायो की भाति ईश्वर और जीव में भेद करते थ। उनका मुख्य काय धार्मिक और सामाजिक सुधारो को प्रेरणा देना था। स्वामी-नारायण अथवा सहजानन्दजी ने मास भक्षण, यज्ञ मे पशु बलि, सती प्रथा कन्या शिशु हनन प्रथा आदि कुरीतियो के विरुद्ध उपदेश और प्रचार किया, स्वामी दयानन्द ने जन्मना जाति का विरोध और विधवा-विवाह का समथन किया। राममोहन राय ने सती प्रथा के विरुद्ध अंग्रेजी सरकार से कानून बनवाया उन्होने अंग्रेजी शिक्षा देने वाले विद्यालया (कालेजों आदि) की स्थापना के लिये भी आन्दोलन किया। इस प्रकार ये सभी सन्त, शिक्षक और विचारक समाज-कल्याण म विशेष रुचि रखत थे—वे एकान्तवासी योगी नही बने।

किन्तु उपनिषदो की अद्वैत परम्परा के उपदेशक और प्रचारक रूप मे विशेष ख्याति रामकृष्ण परमहस (१८३४ ८६) और उनके प्रतिभाशाली शिष्य स्वामी विवेकानन्द (१८६२ १९०२) ने अर्जित की। यहाँ हम स्वामी विवेकानन्द के कुछ ओजस्वी वक्तव्य उद्धृत करेंगे। सक्षेप मे विवेकानन्द ने, *शकराचाय के अद्वैत का अनुसरण करते हुये, इस बात पर गौरव दिया कि सर्वोच्च देवता या देवत्व का* अधिष्ठान मनुष्य ही है। 'आत्मा, जो मनुष्य के रूप म प्रकट होती है सर्वाधिक दिव्य ईश्वर है, एकमात्र ईश्वर जिसकी कभी अस्तित्व था है या होगा।'* अन्यत्र वे कहते हैं

मनुष्य व्यथ ही अपने से बाहर देवताओ की खोज करता है, अन्त मे उसे अपनी आत्मा की ओर वापस आना पडता है। तब उस मालूम होता है कि जिस ईश्वर की वह खोज कर रहा था मन्दिरो मे,

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* दे० Teachings of Swami Vivekananda (Calcutta Advaita Ashram, 1959) p 169

गिर्जाघरो मे, जिसकी वह कल्पना कर रहा था कि यह स्वर्ग से विश्व का शासन करता है, वह उसी की अपनी आत्मा है। मैं वह हूँ और वह मैं हूँ।' (वही) ईसाई धर्म में माना जाता है कि मनुष्य मूलत अपनी प्रथम सृष्टि के समय से ही, पाप ग्रस्त है—उसमें मूल पाप का वास है। अमरिका में भाषण करते हुये विवेकानन्द ने कहा तुम धरती के वासी देवता हो, अमृत के पुत्र हो, तुम्हें जो पाप ग्रस्त कहे वह स्वयं पापी है।' (वही, पृ० १७२)

स्वामी विवेकानन्द बड़े देशभक्त थे, वे देश की दुर्दशा से बड़े दुखी थे। वे कहते थे कि हिन्दू धर्म के सिद्धान्त सब धर्मों से ऊँचे हैं पर इसका व्यवहार बहुत नीचा है। यह साधारण जनों और कथित नीचो जातियो से बहुत बुरा वर्ताव करता है। यह धर्म ढोंग और दिखावे में सबसे आगे है। परमार्थ और व्यवहार का कपटभरा अन्तर करके यह, आत्मा के अद्वैत का समर्थन करते हुए भी, दुखिया और गरीबो से भयंकर दुर्व्यवहार करता है। विवेकानन्द ने शायद पहली बार अद्वैत वेदान्त के मंच से जनता की सेवा का सन्देश दिया। सेवा हमारा धर्म है, साथ ही वह हमारे लिये गौरव की वस्तु है। सच्चा वेदान्ती अपने लिये विशेष अधिकार नहीं खोजता, वह दूसरों के कष्ट निवारण और सेवा से कृतकृत्य और धन्य होने की कामना करता है।

सेवा धर्म को स्वामी विवेकानन्द ने व्यावहारिक वेदान्त की संज्ञा दी। उनके उपरोक्त मन्तव्य मानववाद को पूर्णतया ग्राह्य होगे। वास्तव में सही व्याख्या करने पर अद्वैत वेदान्त, जिसकी जड़ें उपनिषदों में हैं, मानववाद के बहुत निकट आ जाता है।

भारतीय चिन्तन बीसवीं शती

स्वामी विवेकानन्द का देहावसान सन् १९०२ में हुआ। उनके द्वारा स्थापित रामकृष्ण मिशन आज भी विशेष सक्रिय है। इस शती में कविवर रवीन्द्रनाथ (१८६१ १९४१) और महात्मा गांधी (१८६९-१९४८) ने क्रमश मनुष्य की महत्ता और सेवाधर्म पर विशेष गौरव दिया है। रवि बाबू की एक अँगरेजी पुस्तक का शीर्षक है 'मानव का धर्म' (रिलीजन आफ मैन), इसमें उन्होंने, अपने ही शब्दों में ईश्वर की मानवीयता अथवा मनुष्य के देवत्व का प्रतिपादन किया है। हर मानव व्यक्ति का शरीर नश्वर है किन्तु अनेक व्यक्तियों की समष्टि रूप मानवता अमर है। इस अमर मानवता मे, व्यापक प्रेम की एकता में, जीवन में अन्तर्निहित शाश्वत तत्व की अभिव्यक्ति होती है। व्यक्ति मनुष्यों की पारस्परिकता और बन्धुता के सम्बन्ध में ही मानव जीवन की सार्थकता है। इशारा यह है कि महत्वपूर्ण जीवन समष्टि का सहभोग्य जीवन है, इसी जीवन के सृजनात्मक विस्तार में मनुष्य की जीवन यात्रा की सफलता है। जितना और जैसा मनुष्य दीखता है वह उससे बड़ा है, क्योंकि उसमें सीमाओं के ऊपर उठकर भूमा या असीम की ओर उन्मुख होने की प्रवृत्ति है। इस प्रकार ईश्वरवादी रवीन्द्र ईश्वर या ब्रह्म के आत्म प्रकाशन का उपयुक्त माध्यम मनुष्य को मानते हैं।

जैसा कि ऊपर कहा गया है गांधी जी धर्म या आध्यात्मिक जीवन को मूलत लोकोपयोगी नैतिक कर्म से समीकृत करते हैं। लोकसेवा के मूल में निष्कामता की भावना होनी चाहिये इससे मनुष्य अहम् का विसर्जन करने की योग्यता पाता है। विशेषत दरिद्रनारायण की सेवा सबसे बड़ा धर्म है। सत्य धर्म का लक्ष्य है, और अहिंसा उसका साधन। अहिंसा द्वारा हम विश्व जीवन से और उसमें छिपे हुए ईश्वर तत्व से, तादात्म्य स्थापित करते हैं। गांधीजी की ईश्वर की अवधारणा नितान्त मौलिक है। एक ओर वे ईश्वर को सत्य से एकीकृत करते हैं, दूसरी ओर वे उसे अन्तरात्मा की प्रेरणा सबके प्रति प्रेम (बुद्ध की करुणा) की वृत्ति कहकर वर्णित करते हैं। कहने की जरूरत नहीं कि गांधीजी के ये समस्त विचार मानववाद की विचारसरणी में फिट किये जा सकते हैं।

परलोक तथा ईश्वर—निरपेक्ष मानववादियो म श्री मानवेन्द्रराय (१८८७ १९५४) और श्री जवाहरलाल नेहरू (१८८९ १९६४) महत्वपूण विचारक हैं। श्री राय अपने मस्तिष्क निर्माण के समय म प्राय स्वदश से बाहर रहे। ब्रिटिश राज्य के विरुद्ध महात्मा गांधी के सत्याग्रह आ दोलनो की अवधि म वे स्वदेश म नहीं रहे फलत वे गाधी जी और उनकी सघष प्रणाली को समुचित सहानुभूति न दे सके। वे बुद्धिवादी थे और ईश्वर तथा धम के वैचारिक विरोधी। धार्मिक लोग ईश्वर और ईश्वरीय ग्रथो के प्राधिकार और प्रामाण्य की दुहाई देकर लोक मस्तिष्क पर अपनी मा यताएँ लादते रहते हैं, इस प्रकार वे मनुष्य की बुद्धि का तिरस्कार और उसके विचार-स्वातन्त्र्य का हनन करते हैं। विभिन्न धर्मों क अनुयायी आपस म लडते हुए धरती की शान्ति भग करते हैं—जसा कि इतिहास का साक्ष्य है। इसके विपरीत मानवेन्द्र राय स्वत त्रता को सभ्य मनुष्य की आवश्यक स्थिति मानते हैं। स्वत त्रता की सक्षम अवस्थिति और निष्पत्ति के लिये बुद्धिवाद व्यक्तिवाद और मानववाद आवश्यक हैं। मनुष्य का विकास कवल जवी अथवा आर्थिक हेतुओ या हेतुस्थितियो (Conditions) द्वारा निष्पन्न नही होता, उसके लिये मानवप्रज्ञा का सजनात्मक हस्तक्षेप नितान्त अपेक्षित है। भौतिक आर्थिक प्रक्रियाएँ और वैचारिक क्रियाएँ समानान्तर चलती हुई इतिहास का निर्माण करती हैं। आर्थिक स्वाधीनता को महत्व देते हुये राय वैज्ञानिक समाजवाद के भी समथक थे।

श्री जवाहरलाल नेहरू भी काल मावस के विचारो से प्रभावित थे, किन्तु उन पर, केम्ब्रिज मे अध्ययन करते हुए ब्रिटेन के उदार जनत त्र का और बाद मे गांधी जी के नैतिक आदशवाद का प्रभाव पडा। देशभक्त होने के नाते वे भारत के उद्योगीकरण के और सैन्य शक्ति सम्पन्न होने के पक्षपाती थे। यो वे राजनीति म गुट निरपेक्ष शान्तिवादिता के पक्षधर थे। महात्मा गांधी से उन्होने नतिक शुद्धता का महत्व हृदयगम किया, जिससे वे सत्याग्रह की सघष प्रणाली के समथक बने। किन्तु उन्ह गांधी का तपश्चर्यावाद परम्परागत मोक्षवाद और तदनुरूप अपरिग्रह आदि की मान्यताएँ ग्राह्य न थी। व्यक्ति की प्रतिष्ठा, जनता के जीवन स्तर का उन्नयन, योजनाबद्ध शासन क बावजूद व्यक्ति स्वातन्त्र्य की रक्षा, वैज्ञानिक दृष्टि धम-निरपेक्षता सैद्धान्तिक कट्टरता से मुक्त समाजवाद—ये नेहरू की मानववाद मानसिकता के प्रमुख अग थे। अनीश्वरवादी होने के नाते वे मनुष्य के और देश की जनता के, आत्मनिभर बनने क पक्षपाती थे। वे धार्मिक स तो की एकान्त अहिंसा क कायल न थ।

प्रस्तुत लेख ने 'सस्कृति का दाशनिक विवेचन' (The philosophy of culture 1963) और फ्रीडम क्रिएटिविटी ऐण्ड वल्यू (शीघ्र प्रकाश्य) पुस्तको तथा अनेक निब धो म सजनात्मक अथवा गुणात्मक मानववाद का प्रतिपादन किया है। वतमान स्थिति से उच्चतर की कल्पना हम उस उच्चतर (या नतिक दृष्टि से उचित और अधिक वरेण्य) की निष्पत्ति के लिय क्रियाशील होने की प्रेरणा देती है। व्यक्ति भोग्य मूल्यो के क्षत्र म यह प्ररणा हम अधिक ग्राह्य सत्य के और नय या उच्चतर सौ दय के सन्धान म सलग्न करती है, सामाजिक, राष्ट्रीय धरातलो पर उक्त प्ररणा विद्रोह, क्रान्ति, योजनाबद्ध प्रगति के लिये प्रयत्न शीलता आदि रूप धारण करती है। निष्कष यह कि सब प्रकार के ऊध्वमुख, विकासपरक परिवतन की मांग और सिद्धि के मूल म गुणात्मक दृष्टि अथवा न्याय की दृष्टि स उच्चतर व अधिक सन्तोषप्रद स्थिति की कल्पना या कल्पनामूलक प्रत्यक्ष रहता है। इस प्रकार सजनात्मकता और मूल्यबोध म सम्बन्ध स्थापित होता है। समीक्षात्मक मूल्यानुचि तन दशन का विशिष्ट काय है। नतिक व दूसरे किसी मूल्यबोध के लिय श्रुति की अपेक्षा नही है।

वाल्मीकि रामायण मे भारतीय जीवनमूल्य

डा० श्रीधर भास्कर वर्णेकर

रामायण का हमारे भारतीय जीवन पर अपूव प्रभाव है। अगर किसी ग्र थ के प्रभाव के कारण किसी राष्ट्र का उपाधि देनी हो तो हम कह सकते हैं कि यह भारत 'रामायणीय राष्ट्र' है।

हमारी सभी प्रादेशिक भाषाओ के साहित्य मे श्रीमद् वाल्मीकि के रामायण का इतना गहरा प्रभाव है कि उनके वाङमयीन इतिहास मे (जिनका प्रारम्भ प्राय १२वी सदी से होता है), आरम्भ काल मे रामकथा विषयक ग्र थ ही अग्रगण्य माने जाते हैं।

हमारी प्रादेशिक जीवन पद्धति मे कुछ ऐसी रूढ़ियाँ आज भी मिलती हैं, जिनका मूल रामायण की विशिष्ट घटनाओ मे मिलता है। सुना है कि अपने बिहार की कुछ जातियो म, विवाह के बाद कन्या एक बार ससुराल गई कि फिर मायके नही आती। इस रूढि के कारण वहाँ के देहाती बाधव बताते हैं कि 'सीता माई ससुराल गई तो फिर कभी मायके नही आयी।"

कल तक हमारे घर घर मे नवजात बालक के नामकरण मे रामायणीय परिवार के, राम लक्ष्मण, भरत शत्रुघ्न, दशरथ, कौशल्या सुमित्रा हनुमान, सीता जनक इत्यादि नामो को ही प्राधान्य रहा। राघव रघुपति सुमित्रानन्दन, सीतानाथ, रामदास, अयोध्याप्रसाद इत्यादि साधित नामो का भी उतना ही प्राधान्य रहा।

महाराष्ट्र म शिवाजी महाराज की राज्यक्रांति के काल म प्रणाम करते समय "राम राम" कहने की प्रथा राजगुरू समथ श्री रामदास न प्रचलित की और वह शीघ्र ही लोकप्रिय हुई। आज भी महाराष्ट्र के देहाती बाधव प्रणाम करते समय "राम राम जी" कहते हैं।

रामायण के प्रभाव क और कई प्रमाण दिए जा सकते हैं। जिस ग्रन्थ का सवसाधारण समाज जीवन के अग प्रत्यगो पर इतना दीघकालीन और इतना गहरा प्रभाव पडा है उसमे प्रतिपादित और प्रतिबोधित जीवनमूल्या का सक्षिप्त विवेचन करना यही इस लेख का उद्द श्य है।

वैष्णव सम्प्रदाय के अनुसार प्रभु रामचन्द्र भगवान विष्णु के सातवें अवतार माने गए हैं। सभी पुराणो मे रामचन्द्रजी के अवतार के विषय म एकवाक्यता है। इस अवतार का असाधारण महत्व यह है कि यह "मानव" है। जैन मत के अनुसार सामान्य जीव ही अपनी अविरल साधना के बल पर 'अर्हत' अवस्था (अथवा ईश्वरपद) प्राप्त करता है। 'नर करनी करे तो नर का नारायण होय' इस लोकोक्ति का मूल हम जैन सिद्धान्त म मिलता है। मानव म पुरुषाथ की प्रेरणा उद्दीपित करने क लिए यह लोकोक्ति नितान्त महत्व की है।

परन्तु जनजीवन म भ्रान्त धारणा तथा अविवेक के कारण जब घोर पतन का काल आता है सवत्र अ धेरा फल जाता है अधम को धम का उच्च स्थान प्राप्त होता है, साधुओ की "त्राहि भगवन्'

अवस्था होती है और दुजनो की "को ऽयोऽ स्ति सहशोमया" ऐसी प्रवल अवस्था होती है तब, सवसामान्य मनुष्य का 'उद्धार" करने का काय केवल सवव्यापी और सर्वान्तर्यामी भगवान् ही कर सकते हैं। उन्ही को किसी न किसी रूप म धरती पर प्रकट होकर, साधुओं का परित्राण करने के लिए हिरण्यकश्यपु, रावण जसे दुष्कृतो का विनाश करना पड़ता है और अपनी नीति मर्यादायुक्त आचरण द्वारा धम सस्थापना करनी पड़ती है। या तो हम यह भी कह सकते हैं कि जिस विभूति के द्वारा यह त्रिविध काय सम्पन्न होता है, उसी के प्रति अपनी आत्यतिक श्रद्धा व्यक्त करने के लिए हम उन्हें भगवान के अवतार मानते हैं। वाल्मीकि के राम ऐसे ही कुछ थे जिस कारण हम नास्तिक मतानुसार उन्ह 'नर के नारायण" मानें या तो "नारायण का नर रूप" मानें उनका चरित्र और चारित्र्य हमारे लिए सवथा आदश है।

रामराज्य

भारतीय सस्कृति के अनुसार आदश राज्य का पर्याय शब्द है रामराज्य। वाल्मीकि रामायण के आरम्भ मे महाराजा दशरथ के राज्य शासन का वणन आता है, जहाँ हम यह देखते हैं कि उस अयोध्या पति के राज्य के सभी प्रदेशो म अपार धनधा य समृद्धि है समाज के सभी घटक अपने-अपने वर्णों तथा आश्रमो के धम का अनुशासन स्वय प्रेरणा से पालन करते हैं। राजा तथा उसके प्रमुख अधिकारीगण विनय सम्पन्न होने के कारण "यथा राजा तथा प्रजा" इस न्याय के अनुसार प्रजाजन भी विनीत एव मर्यादाशील हैं।

'न मे स्तेनो जनपदे न कदर्यो न मद्यप।
नानाहिताग्निनाविद्वान न स्वरी स्वैरिणी कुल ॥"

यह प्रयोजन का नतिक और सास्कृतिक स्तर रामायण के अनुसार आदश माना गया है।

वनवासी रामचन्द्र को वास लौटाने के लिए स्वय भरत उनके पास जाते हैं। तब श्री रामचन्द्रजी ने उन्हें राज्य व्यवस्था के सम्बन्ध म जो अनेक विविध प्रश्न पूछे उनमे स्वय श्री रामचन्द्रजी की आदश राज्य की कल्पना हमारे लिए सुस्पष्ट होती ह।

लवणासुरका उपद्रव शान्त करने के लिए जब शत्रुघ्न के नेतृत्व म सेना देकर भेजा जाता है तब श्री रामचन्द्रजी उन्ह सन्देश देते हैं उसमे सुराज्य (अर्थात रामराज्य) सवधन के लिए आदश सेना और सनापति के सम्बन्ध का माग दशन मिलता हैं। वह माग दशन शाश्वत होने के कारण आज भी आदशवत है। सनिको को यथोचित वेतन योग्य समय पर देने की सूचना भरत को भी दी गई है।

लोकमत का आदर यह आदर्श राज्य का प्रमुख लक्षण माना जाता है। वाल्मीकि के आदर्श राज्य की कल्पना मे इस मूल्य का निर्देश यत्र तत्र मिलता है। महाराजा दशरथ ने अपनी वृद्धावस्था का विचार करते हुए जब अपने ज्यष्ठ पुत्र राम को यौवराज्याभिषेक करने का निणय अन्त करण म लिया तब वह प्रजा की अनुमति के बिना उन पर नही लादा। प्रजा के अन्या य स्तरो के प्रतिनिधियो की आम सभा मे इस निणय पर विचार विमर्श हुआ और अ त म प्रजाजनो की निरपवाद अनुमति मिलने पर ही श्रीराम के यौवराज्याभिषेक का निणय घोषित हुआ।

दशरथ जसे आदर्श शासनवर्ता के शासन म ही प्रजाजनो से अथवा मन्त्रिमण्डल से विचार करने की पद्धति थी, इतना ही नही तो, रावण के राज्य मे भी श्रीराम से युद्ध करने के विषय पर विभीषण, कुम्भकण माल्यवान् प्रभति अधिकारियो से भरपूर विचार विमर्श होता है और उस चर्चा म विभीषण, कुम्भकण और माल्यवान रावण के निणय से अपनी असहमति कटु शब्दो में व्यक्त करते हुए दिखाई देते हैं।

रामायण के उत्तरकाण्ड मे अत्यल्प विरोधी मत का भी अनादर आदशराज्य मे नही होना चाहिए यह महान सिद्धान्त सीता त्याग के बारे मे श्री रामचन्द्रजी ने जो कठोर निणय लिया उसमे दिखायी देता

है। लोकमत का इतना आत्यंतिक समादर ससार की किसी अन्य सस्कृति म कभी नही हुआ था और न आगे होगा।

आदर्शराज्य म सभी विद्याओ और कलाओ की योग्य अभिवृद्धि के लिए राजाश्रय अपेक्षित होता है। इसके लिए स्वय राजा विद्या सम्पन्न और ज्ञानाभिज्ञ होना आवश्यक है। अनपढ और कलाहीन राजा के द्वारा यह काय नही हो सकता। वनप्रयाण के समय श्री रामचन्द्रजी अपनी निजी सम्पत्ति विद्वानो को समपण करने की सूचना लक्ष्मण को देते हैं तब वेदादि विद्याओ की अन्या य शाखाओ का उनका सूक्ष्म ज्ञान हमे दिखाई देता है। उसी सम्पत्तिदान यज्ञ के समय एक गरीब ब्राह्मण अपने परिवार का पोषण करने के लिए श्री रामचन्द्रजी स द्रव्य याचना करता है, तब मजाक म व उसे एक दण्ड दकर कहते हैं, यह दण्ड तू फेंक। वह जहाँ जा के पडेगा वहाँ तक की सम्पत्ति तुझे मिलेगी। ब्राह्मण का फेंका हुआ दण्ड सरयू के तट पर जा पडा। प्रभु राम ने उस भू मर्यादा म जितना जो धन था उतना उस द दिया।

प्राचीन भारतीय सस्कृति म यज्ञ को असाधारण महत्व था। देवपूजा, दान, और सगतिकरण (समाज सघटन) इन तीन उद्देश्यो से यज्ञविधि आदर्श राज्य म सम्पन्न होते थे। रामायण म महाराजा दशरथ ने पुत्रलाभ के लिए महान यज्ञ महोत्सव किया था, जिसका समग्र आयोजन वसिष्ठ ऋषि के नेतृत्व मे हुआ। दूसरा महान अश्वमेध यज्ञ स्वय प्रभु रामचन्द्र ने अपना सव कष आधिपत्य सिद्ध करने के लिए किया था। इन दोनो यज्ञो का वणन पढने पर आदर्श राज्य मे लोगो के गुणो का, विद्वत्ता का, तथा विशिष्ट योग्यता का कितना समादर होना चाहिए इसका ज्ञान हम होता है। इस यज्ञ सस्था का सरक्षण यह राजा का दायित्व माना जाता है। लोक कल्याणाथ देवताओ की कृपा सम्पादन करने के लिए विश्वामित्र जसे तपस्वी ऋषि यज्ञ करते थे। ऐसे पवित्र कर्मों म विघ्न डालना अपना कत्तव्य राक्षस या राक्षस वृत्ति के मानव मानते थे। उनका सहार कर, यज्ञ सस्था को सुरक्षित रखना आदर्श राजा का कत्तव्य हमारी प्राचीन सस्कृति मे माना गया है। विश्वामित्र के यज्ञ के विघ्नो का निवारण करने के लिए, दशरथ महाराजा से उनके प्राणप्रिय पुत्रो की माग की गई। ऋषि मुनियो के आदेश का भग आदर्श राजा नही करते थे। विश्वामित्र जैसे—एक वनवासी तपस्वी का आदेश सावभौम सम्राट दशरथ ने शिरोधार्य माना और अपने प्रिय पुत्रो को ऋषि के साथ सेना सहाय के बिना भेज दिया। रामायण की इस छोटी सी घटना म राज्य कर्ताओ के लिए बहुत बडा सदेश भरा हुआ है।

जिस रामचन्द्र ने विश्वामित्र के यज्ञ का सरक्षण किया वही महापुरुष युद्धकाण्ड मे मेघनाद के यज्ञ को विध्वस करने का आदेश देता है। यज्ञ एक ऐसा आधिदविक धर्मकाय है, जिसम कर्ता को देवताओ की कृपा से दिव्य सामथ्य का लाभ होता है। रावण कुम्भकर्ण मेघनाद जसे ब्राह्मण कुलोत्पन्न राक्षसों ने इसी दिव्य सामर्थ्य की लिप्सा से कठोर तपश्चर्या और महान यज्ञ किये थे। परन्तु उस साधना से प्राप्त सामथ्य का विनियोग, वे अपनी 'आसुरी सम्पदा' के कारण सज्जनो पर अत्याचार करने के लिए करने लगे थे। मेघनाद का यज्ञ फलद्रूप होता तो उस राक्षस का सहार करने का सामथ्य ससार म किसी मे भी नही होता। यज्ञ जैसी धर्मक्रिया का इस प्रकार घोर परिणाम सोचकर ही श्री रामचन्द्रजी ने उसके विध्वस का आदेश दिया था। कम का अतिम परिणाम ही किसी भी कम का धर्मत्व अथवा अधर्मत्व सिद्ध करता है यह सदेश प्रभु रामचन्द्रजी के, यज्ञ रक्षण और विध्वस के द्वारा हमे मिलता है।

रामायण कथा का प्रत्येक व्यक्तित्व किसी न किसी गुणावगुण के प्रतीक के रूप मे हमे दिखाई देता है। उनमे 'दवी सम्पद' और आसुरी सम्पद से युक्त दो प्रकार स्पष्ट रूप से प्रकट होते हैं। भगवदगीता मे स्पष्ट कहा है कि—

'दवी सम्पद् विमोक्षाय निबन्धायासुरी मता।

याने दवी सम्पद्' मोक्ष के लिये, और 'आसुरी सम्पद्' बन्धन के लिए कारणीभूत होती है। महर्षि वाल्मीकि ने अपनी महान वाङ्मय कृति मे दोना सम्पदाओ का शाश्वत चित्रण कर विश्व को स देश दिया है कि 'रामादिवद् वर्तितव्य, न रावणादिवत् याने राम लक्ष्मण इत्यादि दैवी गुण सम्प न महापुरुपो के समान ससार म आचरण करना चाहिए, रावण कुम्भकण इत्यादि आसुरी गुण सम्प न महापुरुपो के समान आचरण नही करना चाहिए।

आसुरी पक्ष मे विभीपण यह एक अपवादात्मक व्यक्तित्व रामायण मे मिलता है। रावण का सगा भाई—सहोदर—हाते हुए भी, उसकी विवेकबुद्धि तामसी नही थी। उग्र तपश्चर्या के बाद प्रस न हुए भगवान के सम्मुख हाथ जोडकर वह प्राथना करता है कि हे भगवन् मेरा मन सदव धमनिष्ठ रहे किसी महान सकट मे भी वह धमनिष्ठा से बिचलित न हो। मुझ सदव सत्यज्ञान ही प्राप्त हो।' भगवान ने उसकी कामना पूण की। उसी के प्रभाव से वह अपने वतु मक्तु म अ यथा व तु समथ भाई की राजसभा मे निभयता से अपना विरोध उदघोषित करता है। वैसे तो रामच द्रजी के अपार सामथ्य को कल्पना होने क कारण कुम्भकण, माल्यवान जसे सदस्यो ने भी रावण के पापकम का निषेध किया था, कि तु असत्पक्ष का त्याग कर सत्पक्ष को स्वीकार करने का धय सम्पूण रावण सभा के सदस्यो म से विभीपण के अतिरिक्त अ य किसी ने व्यक्त नही किया था। प्रत्यक्ष सहोदर का पक्ष असत्पक्ष है यह निणय स्वय प्रज्ञा से लेकर विभीपण श्रीराम के सत्पक्ष म प्रविष्ट हुए। रावण की कपट नीति का एक प्रयोग माननेवाले रामपक्षीय लोगो ने विभीषण के पक्ष प्रवेश के बारे मे आशका व्यक्त की थी पर तु श्री रामच द्रजी ने शुद्ध अ त करण से उसे (अपने घोरशत्रु के भाई को) अपना भाई माना और विभीपण ने यह धम ब धुत्व का नाता निरपवाद सभाला। प्रत्यक्ष युद्ध काल म ऐसे कुछ विकट प्रसग उपस्थित होते हैं कि उस समय अगर विभीपण का सहाय न मिलता तो रामपक्ष की विजय होना असम्भव था। पक्षनिष्ठा और सत्यनिष्ठा के सघप मे सह असह विवेक का उत्कृष्ट जीवनादश विभीपण के चारित्र्य से हमे रामायण मे दिखाई देता है। इस आदश विवेकिता के कारण ही परम्परागत प्रात स्मरण म विभीषण का नामस्मरण भारतभर मे होता है।

श्री रामच द्रजी के सहकारियो मे हनुमान एक अदभुत सहकारी थे जिनके सहकाय बिना सीता की खोज, लक्ष्मण के प्राणो का रक्षण और वानरो की सगठना होना असम्भव था। स्वय श्री रामच द्रजी तो साक्षात् धम के प्रतीक थे ही। (रामो विग्रहवान् धम) परन्तु उनका यह दिव्य अनुयायी भी उसी धम का अग याने उत्कट भक्ति का प्रतीक था। प्रतिकूल परिस्थिति मे नष्ठिक व्रत का पालन करना ऋषिमुनियो को भी असभव होता है। पर तु हनुमानजी ने वह भी योग्यता सिद्ध की थी। अपने परम श्रद्धेय नेता के आदेश का पालन करते हुए वे समुद्रोल्लघन करते हुए लका म पहुँचे। उनका सारा प्रवास विघ्नमय था। सारे विघ्नो को उ होने परास्त किया। कि तु अपरिचित सीता को उस महानगरी म खोजने के लिए रावण का सारा जनानखाना उन्हें रात के समय ढूँढ़ना पडा। अनक सु दर स्त्रियो को निद्रावस्था म अस्त यस्त पडी हुई निरखना पडा। यह कम उनके ब्रह्मचयव्रत के सवथा प्रतिकूल था। दूसरा कोई अविवेकी ब्रह्मचारी उनक स्थान म होता तो निद्रित स्त्रिया क मुखकमल निरखने का पालन नही करता और स्वामि काय किये बिना ही वापस लौटता।

हनुमानजी ने हजारो निद्रित स्त्रियो को निरखने के बाद अपना अ त प्रेक्षण किया और देखा कि इस धम विरुद्ध कृत्य से भी मेरा अ त करण यथापूव शुद्ध है। जिस अधम कृत्य से अ त करण निर्विकार रहता है वह वास्तव मे अधमकृत्य नही होता, और जिस धमकृत्य के कारण अ त करण म अहकार, दप, लोभ, जैसे विकार निर्माण होते हैं वह वास्तव म धमकृत्य नही रहता। अधम और अधम का महान विवेक हनुमानजी के जीवन की इस विचित्र घटना से हमे मिलता है। महाभारतकार कहते हैं धमस्य तत्व निहित

गुहायाम्'' याने धम का सत्य स्वरूप, गुहा मे निहित पदाथ के समान अगम्य है। महर्षि वाल्मीकिजी ने वह गुहागत धम तत्व ऐसे अनेक प्रसगा का चित्रण करते हुए विश्व के सम्मुख रख दिया।

इसी प्रकार का धम निणय, ताटका वध के प्रसग म बताया जाता है। विश्वामित्र के यज्ञ कम का विध्वस करने का पाप करने वाली ताटका एक स्त्री थी। यज्ञ शास्त्र पर उसका आक्रमण होता है तब विश्वामित्र अपने बालवीर को उसका वध करने का आदेश देते हैं। रामच द्रजी की बाल्यावस्था होते हुए भी ज मसिद्ध क्षत्रियत्व के कारण स्त्री वध करना या न करना इस विषय मे स देह निर्माण हुआ। उस घार राक्षसी आक्रमण से वे विचलित तो नही हुए, पर तु स देह के कारण धनुष पर बाण नही चढ़ाते थे। उनकी उस स देहावस्था म ब्रह्मर्षि विश्वामित्र के उपदेश द्वारा कम अकम का विवेक महर्षि वाल्मीकिजी ने समाज को सिखाया।

रावण विभीषण के सम्ब ध म जिस प्रकार विवेक और अविवेक का स्वरूप दिखाया गया है उसी प्रकार वाली सुग्रीव के सम्ब ध म भी विवेक अविवेक का स्वरूप दिखाई देता है। उन राक्षस ब धुओ के समान ये वानर बधु थे। दोनो महापराक्रमी और आपस म राम लक्ष्मण के समान आत्मीयता रखते थे। बीच म मायावी के साथ वाली का सग्राम पहाडी प्रदेश मे शुरू हुआ। दीघ काल तक बाली वापस नहीं आया। उस युद्ध मे वाली मरा होगा यह सोचकर मत्रिमण्डल ने सुग्रीव से राजसिंहासन पर आरोहण करने की प्राथना की। भाई की मृत्यु की कल्पना से व्यथित हुए सुग्रीव ने बडे कष्ट से सिंहासनारोहण किया और राजकाज सम्हाला। कई दिनों के बाद मायावी राक्षस को परास्त कर विजयी बाली किष्कि धा म वापस लौटा। सुग्रीव को सिंहासन पर देखकर उसका सारा विवेक समाप्त हो गया। वस्तुस्थिति जानने की क्षमता उसम नही रही। सुग्रीव का निवेदन उसे बनावट लगा। अपने दुर्जेय सामथ्य से उसने सुग्रीव और उसके हनुमान जाम्बवान आदि अनुयायी वग को निर्वासित किया। ऋषि के शाप से जिस प्रदश म बाली को प्रवश करना असम्भव था उस दुगम प्रदेश म एक निर्वासित राजा के समान सुग्रीव को वनवासी जीवन बिताना पडा। विवेकभ्रष्ट बाली ने भाई को निर्वासित कर पूरा बदला लेने के लिए उसकी पत्नी तारा को अपने अ त पुर म प्रविष्ट कर दिया।

सीता की खोज मे रामच द्रजी का सुग्रीव बाली प्रकरण का पता चला। वाली का सामथ्य सुग्रीव से अधिक था। वह सिंहासनाधीश्वर था और जिस रावण ने सीता का अपहरण किया था उसको उसने परास्त किया था। रावण के विरोध मे निर्वासित सुग्रीव की अपक्षा उसके बलवत्तर भाई की मैत्री सपादन करना और उसके सहाय से रावण को परास्त कर सीता को वापस लाना व्यवहाय होता। पर तु रामच द्रजी के धम-अधम विवेक म बाली जैसे धमभ्रष्ट और विवेकनष्ट राजा से मैत्री करना सम्मत नही था। उ होने अपने विवेक के अनुसार सुग्रीव स ही सख्य किया और भ्रातृपत्नी का अपहरण करने वाले नीति भ्रष्ट बाली का युक्ति से सहार किया।

बाली वध म रामच द्रजी ने जिस युक्ति का प्रयोग किया उसकी नैतिकता के विषय म आज के विद्वान काफी विवाद करत हैं। इसम रामच द्रजी का जो कुछ दोष दिखाई देता है वह उनक मनुष्यत्व के कारण क्षम्य माना जा सकता है। युद्ध म कभी कभी कपट नीति का अवलब करना ही पडता है। न किया तो पराभव और विनाश अटल होता है।

बाली की तुलना म सुग्रीव अधिक सयमी और विवेकी अवश्य थे पर तु उनका सयम और विवेक भी अतिरिक्त सामथ्य के आत्मविश्वास स छूट जाता है। लका पर आक्रमण करने के लिए रामच द्र सुग्रीव आदि प्रधान नेता लका का निरोक्षण करत थे। उस निरीक्षण म सुग्रीव की आखें रावण पर पडीं। उसका क्रोधावेग एकदम फूट पडा और वहीं से वह रावण पर कूद पडा और मारपीट कर वापस आया। तुर त

श्री रामचन्द्रजी ने उसके अविवेकपूर्ण पराक्रम की भरसना की। शत्रु से संघर्ष करते समय शत्रु के गुण-दोष बलाबल का यथार्थ विचार कर अत्यन्त संयम और विवेक से संग्राम करना चाहिए। केवल मार काट याने युद्ध नही। स्वयं रामचन्द्रजी ने जब रावण को रणांगण मे समरांगण में अपने सम्मुख देखा तो वे उसके महनीय व्यक्तित्व की भूरि भूरि प्रशंसा करते हैं। स्त्री विषयक पापवृत्ति न होती तो यह पुलस्त्य ऋषि का पौत्र इन्द्रपद विभूषित करने की योग्यता रखता है ऐसा अपना अभिप्राय भी वे व्यक्त करते हैं। और अंत मे उसका वध करने के बाद "मरणान्तानि वैराणि" कह कर उसके मृत शरीर को नम्रता से प्रणाम करते है। रामचन्द्रजी के इस आदर्श आचरण का प्रभाव हिंदुस्तान के इतिहास में कई घटनाओं में मिलता है। पुण्य श्लोक शिवाजी महाराज ने अफझलखान का वध करने के बाद उसकी कबर उसकी योग्यता के अनुसार स्वयं बनवाई। उस कलेवर का अनादर नही किया कारण 'मरणान्तानि वैराणि" इस रामवचन का सनातन संस्कार। यह संस्कार न होने का परिणाम औरंगजेब के व्यक्तित्व में दिखाई देता है। शिवाजी महाराज के पुत्र सम्भाजी की निघृण हत्या करने के बाद उस वीर के कलेवर का यथोचित सम्मान नही हो सका। इसका कारण मरणान्तानि वैराणि' इस रामायणीय मर्यादा का संस्कार उस नमाजी बादशाह के अन्तःकरण पर नही था।

भारतीय स्त्री जीवन मे 'पातिव्रत्य' एक महान् जीवन माना गया है। 'पातिव्रत्य' अथवा पतिव्रता' ये ऐसे संस्कृत शब्द हैं जिनके पर्याय शब्द अन्य किसी भाषा में नही मिलते। रामायण मे सीता का व्यक्तित्व इस महान जीवन मूल्य का प्रतीक है। स्वयम्वर के बाद सीता के व्यक्तित्व में जो अनेकविध गुण प्रकट हुए उन सबका मूल है उसका पातिव्रत्य। भर्तृदेवा हि नार्य " यह सनातन भारतीय संस्कृति का आदेश सीता ने शत प्रतिशत पालन किया। पतिदेव वनवास के लिए सिद्ध हुए तब सीता ने कहा, मेरे माता पिता ने मुझे बचपन से यही पढाया है कि, किसी भी अवस्था में पति का अनुसरण करना चाहिए। उस शिक्षा का मैं आज पालन करूँगी और आपके साथ वनवास के सारे कष्ट आनन्द से सहूँगी।' सीता के पातिव्रत्य का दिव्य स्वरूप उसके अपहरण के बाद विशेष रूप से प्रकट होता है। त्रिभुवन विजयी रावण उसका अनुनय करता है और वह महान पतिव्रता उसका घोर तिरस्कार तथा अपमान सहन करती है। अपने पातिव्रत्य के दिव्य तेज से रावण का भस्मसात् करने का सामर्थ्य रखते हुए भी वह नितान्त संयम से उसका विनियोग नही करती। क्योंकि उससे पतिदेव के पराक्रम का अनादर सिद्ध होता। रावण से वह साफ कहती है कि, इन्द्र के वज्राघात से और साक्षात् मृत्यु के जबडे से तू बच सकेगा परन्तु महावीर रामचन्द्र के बाणाघात से तू नही बच सकेगा। राम की शरण जाने से ही तेरा कल्याण है।' रावण जैसे परमवीर का इतना घोर अनादर और तिरस्कार करने का धैर्य सारे संसार मे सीता के अतिरिक्त किसी ने नहीं दिखाया था। वह श्रेष्ठ धैर्य उसे पातिव्रत्य के कारण प्राप्त हुआ था। एक पतिव्रता असहाय्य अवस्था में भी कितना आत्मबल प्राप्त करती है इसका दर्शन वाल्मीकिजी ने सीता के व्यक्तित्व में दिखाया है।

सीता को अपने पातिव्रत्य के दिव्य तेज की परीक्षा स्वयं पतिदेव के समक्ष देनी पडी थी। रावण वध के बाद सुस्नात होकर सीता आह्लादित अन्तःकरण से राम के दर्शन को आती है। मन में वह सोचती थी कि वे नितान्त स्नेह से मेरा स्वीकार करेंगे। परन्तु वैसा नही हुआ। धीरोदात्त राम सीता से कहते हैं "मुझे तुझसे कोई प्रयोजन नही। राक्षस संहार से मेरा कर्तव्य पूरा हुआ है। रावण के स्पर्श से और उसकी पाप दृष्टि से दूषित होने के कारण मैं तेरा स्वीकार नहीं कर सकता। ' अपने पति के इस प्रतिवेध का प्रत्युत्तर सीता ने अग्निदिव्य करके दिया। साक्षात अग्नि देव ने उसके निष्कलंक पातिव्रत्य का प्रमाण दिया। धर्मनिष्ठ पति द्वारा निर्वासित होने के बाद भी दूसरे वनवास मे सीता की पति-भक्ति में लेश मात्र अंतर नही पडा। उस पति विरहित वनवास काल मे वह पति के कल्याण की ही देवताओं से प्रार्थना

करती रही क्योंकि वह जानती थी कि केवल कठोर राजधम के पालन के लिए ही पति ने मेरा त्याग किया है। उनके अन्त करण मे मेरा स्थान अविचल है। अत म, 'हे भू माता। कायेन वाचा मनसा अगर मैंने राम की ही आराधना की होगी तो तू मेरा स्वीकार कर" ऐसे धीरोदात्त उदगार निकालते हुए वह भूमि मे अपनी माता की गोद मे विलीन हो जाती है। सीता की महनीयता वणन करने के लिए इस ससार म दूसरा कोई उपमान नही। महाकवि भवभूति कहते हैं—"सीता इत्येव अलम्"।

राम की पादुका सिंहासन पर रखकर, उपयोग शून्य वृत्ति से राज्य शासन करने वाला भरत, राम की सेवा मे वनवास के प्रदीघ काल खण्ड मे अनिमेष जाग्रत रहने वाला लक्ष्मण और, राम का वियोग सहन न होने के कारण अपने काय क्षेत्र से अयोध्या म वापस आने की इच्छा करने वाला शत्रुघ्न ये सारे एकांतिक और आत्यंतिक बधु प्रेम के प्रतीक रामायण मे मिलते हैं। पारिवारिक और सामाजिक एकता या एकात्मता निर्माण होने के लिए रामायण म प्रदर्शित यह निष्काम निमम भ्रातृप्रेम का आदश समाज के व्यक्ति-व्यक्ति के अन्त करण म दृढ़ मूल होने की अत्यन्त आवश्यकता है। रामराज्य की चरितार्थता धनधान्य समृद्धि मे जितनी है उससे बढकर, रघुवश के इन चार कुल-पुत्रो के सात्विक सम्बन्ध मे भी जो एकात्मता दिखाई देती है, उसी मे है। भाषा धम, पथ, मतभेदो के कारण परस्पर विभक्त होने वाले आधुनिक भारतीय समाज मे एकता या एकात्मता निर्माण करने के लिए यह आदर्श अविचल रहना चाहिए।

वाल्मीकीय रामायण के केवल विहगावलोकन से हमे जो कुछ जीवन मूल्य दिखाई देते हैं उससे सहस्रगुणित अधिक जीवनमूल्य उसके मूलग्राही अध्ययन से मिल सकते हैं। उन सबका दृढ़ सस्कार व्यक्ति व्यक्ति के अन्त करण पर होने के लिए रामकथा रूपी स्वर्गीय सुधा की निरन्तर वर्षा इस राष्ट्र म होती रहे यही परमात्मा से प्राथना है। ●

और इतना कहने के बाद गेटे ने 'अभिज्ञान शाकुन्तल' संस्कृत नाटक की पद्धति पर अपने प्रसिद्ध काव्य 'फाउस्ट' की प्रस्तावना को बदल दिया था।

कालिदास सम्भवतया विश्व म अकेले एसे कवि हैं, जि हें अल्पशिक्षित, बहुशिक्षित, जानकार, कम जानकार या न जानने वाले किसी न किसी प्रकार से जानते हैं। कालिदास के कालविचार, उनके ज म स्थल कैशोर क्रीडास्थली आदि के सम्ब ध म अनेक मत विमत हैं। यद्यपि ये प्रश्न उन लोगो के लिय निमल जलवत् सरल हो सकते हैं जिनके जीवन का एकमात्र ध्येय कालिदास सेवन और कालिदास काव्यानुशीलन है। इतर लागो ने अपने-अपने पूवस्वीकृत और सीमित दृष्टिकोणा से इन दोनो विषयो पर विचार किया है, और ये सभी दृष्टिकोण अभी तक वाद-विवाद म उलझे हुए हैं। परन्तु महाकवि के सम्ब ध म एक बात जो निर्विवाद है वह है उनकी अप्रतिम काव्य प्रतिभा, सन्तुलित सौ दय दष्टि और उत्कृष्ट काव्य-सृष्टि। कालिदास की दष्टि मे कवि का कत्तव्य उसको उजागर करना है जा छिपा हुआ है। काव्य, अ तगत सौ दय का बहिगत करता है। क्रौंच वध के उपरा त वाल्मीकि के मुख से जब प्रथम श्लोक फूटा तो उ हाने कहा था, 'इस पक्षी के लिये शोक करत हुए मेरे मुख स क्या निकल गया ?' प्रथम विचार मे काव्य का बाह्यरूप ही उनके ध्यान मे आया। पादबद्धोऽक्षरसम त त्रीलयसमन्वित" कविता चरणो म बधी हो, प्रत्येक चरण म समान अक्षर हो, और उ हे त त्री के साथ लय पूवक गाया जा सके।

वाल्मीकि रामायण के अनुसार इस प्रथम काव्य के निर्माण क कुछ ही काल बाद ब्रह्मा आकर उपस्थित हो गये। उ हाने वाल्मीकि की नवोत्पन्न काव्य शक्ति को दख कर कहा कि, मेरी ही इच्छा से सरस्वती ने तुम पर यह कृपा की है। अत तुम रामचरित का वणन करो। राम धर्मात्मा और लोक मे गुणवान हैं। अत नारद से जैसा तुमने सुना है वैसा राम और वैदेही दोनो का चरित तुम कहो।

रहस्य च प्रकाश च यदवृत्त तस्य धीमत ।
वैदेह्याश्चैव यदवृत्त प्रकाश यदि वा रह ॥

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जो कुछ रहस्य मे है और जो कुछ प्रकाश म है, उन दानो को तुम कहो।

यहाँ ध्यान देने याग्य बात है कि ब्रह्मा ने वाल्मीकि से राम और वैदेही समान रूप से दोनो के रहस्य' और 'प्रकाश' के वृत्त को कहने की बात कही है (वृत्त कथय)। फिर आगे उ होने कहा "रामकथा के बारे म अभी तक जो विदित अथवा अविदित है, वह सब तुम जान लागे और इस काय मे तुम्हारी वाणी कभी झूठी नही होगी।" अतएव तुम निश्चि त होकर 'रामकथा' का निर्माण करो। इस प्रकार लौकिक संस्कृत साहित्य के उदगम स्थल म ही साहित्य की व्याख्या स्पष्ट हो गयी। साहित्य का उद्देश्य है जो अ तर्निहित है, रहस्य है उसके सौ दय को श द-लय बद्ध करके उदघाटित करना। उसका प्रयोजन है लोक कल्याण लोकाभ्युदय गुणो का आदर, जो राम की कथा के चुनाव स ही स्पष्ट हो जाता है।

ब्रह्मा के चले जाने के बाद वाल्मीकि के शिष्यो ने बार बार त त्रीबद्ध उस आदि श्लोक का गायन किया। और उसके अनु याहरण' (बार बार आवृत्ति) से पक्षी वध से उत्पन्न ऋषि का अ तर्निहित शोक श्लोक का मार्ग लेकर बाहर आ गया। 'सोऽनुव्यहरणाद भूय शोक श्लोकत्वमागत'।

कालिदास ने अपने समस्त का य कम म और रघुवश के प्रारम्भ म स्पष्ट शब्दो म वाल्मीकि को अपना गुरु स्वीकार किया है। 'अथवा कृतवाग्द्वारे वशेऽस्मिन् पूवसूरिभि'— पूवसूरिभि मे बहुवचन का प्रयाग उनका वाल्मीकि के प्रति विशेष आदर और आस्था प्रकट करता है। रघुवश क १४वें सर्ग म जब वन मे विसर्जित रुदन करती हुई सीता के सन्निकट ऋषि वाल्मीकि आते हैं उस समय भी कालिदास ने इन शब्दा म उनका परिचय दिया था

'तामभ्यगच्छद् रुदितानुसारी कवि कुशेध्माहरणाय यात ।
निषादविद्धाण्डजदर्शनोत्थ श्लोकत्वमापद्यत यस्य शोक ।"

—रघु० XIV—७०

उपरोक्त उद्धरण से ज्ञात होता है कि कालिदास के मन पर ऋषि की सबसे गहरी छवि वही थी, निषाद द्वारा बींधे गये पक्षी को देख कर जिसका हृदयगत शोक श्लोक के रूप मे बहिर्गत हो गया था।' वाल्मीकि की अन्य साहित्य-सम्बन्धी अर्हताओ का उल्लेख कालिदास ने नही किया है।

अतएव काव्य सौन्दय के बारे मे उनकी भी दृष्टि वाल्मीकि के समान है। जो आवृत है उसे अनावृत करना, जो रहस्य है उसे उद्घाटित करना, जो अनाघ्रात है उसे घ्राण सुलभ बनाना जो अनास्वादित है उसे स्वादयोग्य बना देना। सक्षेप मे वही काव्य हृदयग्राही होता है जो वस्तुस्थितियो के भीतर छिपे लालित्य को बोधगम्य एव हृद्य बना देता है। कालिदास के काव्य मे बहिरग अ तरग को सक्रिय और प्रकाशमान बनाता है। इस गुण के कारण उनकी कृतियो म मूत और अमूत का भेद मिट गया है। जो अन्तर्निहित है वह भी बाह्य के समान इन्द्रियगम्य होकर सुग्राह्य हो गया है। उनकी कृतियो के मूत-पात्र जितनी सुस्पष्टता और सुन्दरता से आंखो के सामने घूमते हैं, अमूत पात्र अवचेतन सवेदनाएं उतनी ही मूत्त ता से जाग्रत होकर श्रोता या प्रेक्षक के मन आकाश म प्रत्यक्षीभूत होते हैं। अत विश्व-साहित्य के इतिहास मे अभी तक कालिदास जसा दूसरा नक्षत्र उदित नही हुआ है इतना निर्विवाद कहा जा सकता है।

कतिपय उदाहरण इस प्रकार हैं।

प्रम के कल्पनाजन्य आस्वाद म अवचेतन की अनुभूति का बडी कुशलता से ध्वनियो म परिवर्तित किया गया है

अकम्पयन कुसुमिता सहकारशाखा
विस्तारयन् परभृतस्य वचासि दिक्षु।
वायुर्विवाति हृदयानि हरन्नराणा
नीहारपातविगमात सुभगो वसन्ते॥

—ऋतुसहार VI—२२

और

इदमसुलभवस्तुप्राथनादुर्निवार
प्रथममपि मतो मे पचवाण क्षिणोति।
किमुत मलयवातोन्मीलितापाण्डुपत्र—
मुपवनसहकारर्दांर्शतेष्वकुरेषु॥

—विक्रमोर्वशीयम् II—६

और जब कामना से अत्यन्त उत्सुक अग्निमित्र को सूचना मिलती है कि यही पास म ही मलिन वस्त्र पहने कण्ठगतहृदया मालविका भी उपस्थित है, तो लगता है प्यासे को न केवल जल, परन्तु अभिलाषा को उत्तेजित करने वाली मदिरा मिल गयी है। कालिदास की शब्द योजना देखिये

त्वदुपलभ्य समीपगता प्रिया
हृदयमुच्छ्वसित मम विक्लवम।
तरुवृता पथिकस्य पिपासत
सरितमारसितादिव सारसात।

—मालविका० III—६

अपनी शब्द योजना और द्रुतविलम्बित छन्द के माध्यम से यहाँ कालिदास ने लगता है किसी पराशक्ति से अवचेतन की चेतन तक और चेतन से पुन उसकी शब्द तक की ध्वनि यात्रा का पूरा कर लिया है। क्योंकि इन छन्दों का प्रभाव मन और आत्मा से कहीं गहरे, बहुत भीतर जाकर पड़ता है, वह स्थान जो भाषा की पहुँच से बाहर है। योग्य शरीर चिकित्सक जानता है कि प्रत्येक आवेग मनोवेग से कौन सी ग्रन्थि से रसक्षरण होता है, उसी प्रकार कुशल कवि जानता है कि चेतना के कौन से आवेग से ध्वनि के किस अक्षर का सम्बन्ध है, क्योंकि भाषा कमकारों ने आरम्भ से ही कुछ ऐसे शब्द बना दिये हैं जो इनकी व्यंजना करते हैं। जैसे सीत्कार, नकार, आकार आदि।

कालिदास की मान्य सात काव्य कृतियों के पण्डितों और अधिकृत विद्वानों द्वारा किये गये अनेक अध्ययन और टीकाएँ उपलब्ध हैं। इन टीकाओं में शब्दों के अभिप्राय, छन्द, व्याकरण और कहीं कहीं कोषादि का सविशेष निर्देश किया गया है। यह बताने में भी पर्याप्त खोज और परिश्रम किया गया है कि महाकवि के काव्यों और नाटकों में कहाँ और किस प्रकार काव्य एवं नाट्य शास्त्रीय लक्षण ग्रंथों के अनुशासनों का निर्वाह हुआ है। फलत एक प्रकार से यह उनके काव्य का बहिरंग परीक्षण मात्र है, वह भी प्रचलित परिपाटी के अनुसार एक एक श्लोक को अपने में सम्पूर्ण मान कर विभाजित अवस्था में खण्ड खण्ड लेकर। इस प्रक्रिया में नाटकों में श्लोकों के बीच बीच में जो गद्यांश आये हैं उनकी ओर ध्यान बहुत कम जा पाया है। सम्पूर्ण ग्रंथ, उसकी योजना अथवा कथ्य पर विहंगम दृष्टि से अवलोकन तो नहीं ही हो सका है। विभिन्न काल विषयों में काव्य का श्रोता के मन पर क्या प्रभाव पड़ता है काव्य से वह क्या ग्रहण कर पाता है इसकी ओर तो ध्यान बहुत कम गया है। इस स्थिति के लिये हम टीकाकारों को भी दोष नहीं दे सकते क्योंकि टीकाकार हो अथवा आलोचक वह अपने समय की परिधि के भीतर ही कार्यशील हो सकता है, उसे अपने समय की आवश्यकताओं की ही पूर्ति करनी होती है। उदाहरण के लिये ऐसा प्रतीत होता है कि कालान्तर में तेरहवीं-चौदहवीं शताब्दी ईस्वी तक पहुँचते पहुँचते विद्वानों में कालिदास को पढ़ने की परम्परा ही लुप्तप्राय हो गयी थी। उसके पुनरुज्जीवन का एक बड़ा प्रयास १४वीं शताब्दी ईस्वी के उत्तरार्ध में जन्मे मल्लिनाथ सूरि द्वारा किया गया, जिन्होंने कालिदास काव्यों की टीका के प्रारम्भ में कहा—

भारती कालिदासस्य दुर्व्याख्याविषमूर्च्छिता।
एषा संजीवनी टीका तामद्योज्जीवयिष्यति॥

लोगों ने दुर्व्याख्या रूपी लाछन लगा कर उसके विष से कालिदास की कृतियों को मृतप्राय कर दिया है। मेरी यह संजीवनी टीका' उन्हें फिर से जीवित करेगी। ऐसी स्थिति में सर्वसाधारण को सरल टीका पद्धति से कृतियों को समझाना उचित ही था।

दूसरी ओर अधिकांश टीकाकार संस्कृत और बहुत सम्भव है प्राकृत के भी प्रकाण्ड पण्डित थे। व्याकरण कोष और लक्षण ग्रंथ उन्हें कण्ठस्थ थे। साथ ही साथ वे अपने विद्या संस्कारों के कारण किसी न किसी दर्शन की धारा से जुड़े हुए थे। उदाहरण के लिये १८वीं शताब्दी ईस्वी में उड़ीसा के पण्डित नरहरि ने मेघदूत पर अपनी 'ब्रह्मप्रकाशिका टीका में यह सिद्ध करने की कोशिश की थी कि यह पूरा काव्य विरही यक्ष का वर्षा काल के मेघ से सम्वाद न होकर पुरी के देवता और उनके आराध्य श्री जगन्नाथ की रथयात्रा का वर्णन है। नरहरि पण्डित ने मेघदूत के एक भाग से उड़ीसा की लोककथाओं के एक राजा इन्द्रद्युम्न द्वारा जगन्नाथ मन्दिर के निर्माण का भी अर्थ निकाला है और अन्त में श्री जगन्नाथ द्वारा अपने शिष्य इन्द्रद्युम्न को उपदेश भी दिलवाया है। इसमें सन्देह नहीं कि इस प्रकार के असम्भाव्य अर्थों की कल्पना संस्कृत भाषा की ध्वनिगत प्रकृति और व्याकरण संरचना के कारण ही सम्भव हो सकी है।

किसी अन्य भाषा के साथ बलपूवक ऐसा कर पाना सम्भव नही है। दूसरी ओर इससे टीकाकार के अगाध भाषा विषयक पाण्डित्य और मानव मन की गहराइयो से अपरिचित अतिशय मानसिक सरलता का भी परिचय मिलता है।

प्राचीन शली के आलोचक सस्कृत और प्राकृतो के अतिरिक्त ससार की अय भाषाओ के नये साहित्य से अपरिचित थे, अतएव उनम व्यापक आलोचनात्मक दष्टि का विकास नही हो पाया है। आलोच्य कृति मे नाट्य और काव्य के शास्त्रीय लक्षणो का कैसे और कहा तक पालन हुआ है, इस ओर उनकी दष्टि अधिक थी। क्यो से अधिक उनका ध्यान कैसे पर था। अतएव किसी नाटक अथवा कृति मे किसी विशेष पात्र का समावेश क्यो हुआ, शकु तला-नाटक के प्रवेशक दृश्य मे दुष्यन्त हरिण का ही पीछा क्या करता है (वह शिकार करने निकला है, सामने वन-वृषभ, व्याघ्र या शूकर भी हो सकता है) इस प्रकार के प्रश्नो ने उनके मनो को उद्वेलित नही किया। कालिदास के अग्रगण्य टीकाकार मल्लिनाथ हेमच द्र, राघव भट्ट ये सब स त और विद्वान थे, इनका जीवन अपनी विद्या और पुस्तको तक ही सीमित था। गुरु के वाक्य को य लाग आप्त प्रमाण मानते थे। निवत्तिमूलक दशन से प्रभावित, अपेक्षाकृत जटिलताओ स मुक्त सरल समाज म, जीते हुए अपने छोटे से परिवार म स तुष्ट य अपना अध्ययन काय चलाते थे। आज की तरह पग पग पर इनका मन स देहग्रस्त नही होता था। न ही इ हे अनेक प्रकार की मानसिक या सामाजिक विभीषिकाओ और विसगतियो का सामना करना पडता था। फलस्वरूप वे कालिदास और अ य कवियो की भी काव्य कृतियो को नयी दष्टि से नही देख पाये।

प्राचीन टीकाओ के उल्लेख के बाद, पिछले सौ डेढ सौ वर्षो मे पश्चिमी और पश्चिम से *प्रभावित*, तथाकथित आधुनिक दृष्टिवाले कतिपय देशी और विदेशी विश्वविद्यालयी प्रब धो म भी महाकवि के प्रति याय नहीं हो पाया है। पश्चिम की 'क्रिटिकल (तुलनात्मक) पद्धति जहाँ कृति की सम्पूणता और उसके समूचे परिवेश को उसके दशकाल से सम्बद्ध करके देखती है वहाँ वह आलोचक से गम्भीर अध्ययन और भारतीय और पश्चिमी दृष्टि की गहरी समीक्षापरक सूझबूझ की भी माग करती है। कम से कम आलोचक को भारतीय दशन की मूल धाराओ को तो जानना ही चाहिये और पश्चिमी हवा के झोका से उसका यह विश्वास खण्डित नही होना चाहिये कि समस्त विश्व म एक ही आत्मा निवास करती है, और चीटी से लेकर पवत तक विश्व की समूची सवेदना आपस म जुडी हुई हैं और एक दूसरे को प्रभावित करती है। उपरोक्त आकाक्षाओ के अभाव म, दुर्भाग्यवश महाकवि के ये नवीन अध्ययन सकुचित दृष्टिकोण, सीमित परिवेश और आलोचक की कल्पना की उडान से रस अलकार, शैली, कथावस्तु, शिल्प, भाषा सौष्ठव चरित्र-चित्रण आदि पुरानी घिसीपिटी परिपाटियो के भीतर ही सिमट कर रह जाते हैं। इसका एक कारण सस्कृताध्ययन की ह्रासो मुखी प्रवत्ति और स्कूल और कालेज के विद्यार्थियो के लिये इस प्रकार के प्रब धो का लिखा जाना भी है। गुरुदव रवी द्रनाथ, अरवि द घोष हजारी प्रसाद द्विवेदी और उमाशकर जोशी जसे कवि मनीषियो के कालिदास सम्ब धी विचार इन सबसे हटकर हैं, क्योकि इ होने कालिदास को कवि ही नहीं 'कविकुलगुरु' की दष्टि स देखा है, और उनकी सजना के रस म ये आपाद मस्तक डूबे हैं।

मानव मन के नीचे, चेतन-तत्व के ग्रवर म जो अवचतन विद्यमान रहता है, जिसकी अदृश्य प्रेरणा से मानस स्फुरित और क्रियाशील दिखाई देता है, उसकी ओर कालिदास का य के सम्ब ध मे पूर्वोक्त प्राचीन और नवीन दोनो आलोचको की दष्टि नही गयी है। यद्यपि याय वशेषिक और मीमासा दर्शनो की उपस्थापनाओ म इन रहस्यो को खोलने की कु जी मिल सकती है, और इसम स देह नही कि कालिदास इन सभी शास्त्रो के प्रकाण्ड पण्डित थे इसीलिये उनकी कृतियाँ जितना अपने बाह्यपरिवेश से जुडी हैं उतना ही और कहीं कही उससे भी अधिक वे मनुष्य के अ त करण और उसके *अवचेतन से सम्बन्धित हैं। कालिदास के*

काव्य का उद्देश्य ही मनुष्य के अन्त और बाह्य सौन्दय का चित्रण था। स्वर्गलोक से नीचे उतरते समय वायु के परिवह मार्ग से पृथ्वी की शोभा देखते हुए नाटक मे पहली बार दुष्यन्त अपनी अशेष अन्तरात्मा और बाह्य इन्द्रियो से प्रसन्न हुआ था। 'मातल, अत खलु सबाह्यया त करणा ममान्तरात्मा प्रसीदति।'[1]

कालिदास सात्विक सौन्दय के कवि हैं। मानव मन के यथार्थ को दृश्यमान प्रकृति के सौन्दय से मण्डित करने की अपूर्व क्षमता उनमे है। मन की अतल गहराइयो का उन्होंने सुन्दरता के उन्ही उपकरणो से सजाया, जिनकी झलक उन्हें प्रकृति के दृश्यमान तत्वो मे दिखाई देती थी। ऐसा लगता है कि कालिदास की सृष्टि मे अवचेतन कभी सोता नही, वह निरन्तर जागता रहता है, विश्व के शुभ के लिये। जैसा कि 'कुमारसभव' से मदन-दहन प्रसग मे किया गया है। पार्वती के मन के भीतर अवचेतन मे जो सुप्त कामना थी शिव ने उसी को दग्ध किया था, और यह सारा बहुरगी नाटक आंखो के सामने अभिनीत हुआ था। पार्वती की दैहिक कामना के भस्मीभूत हो जाने के बाद ही तपस्या द्वारा उसे सात्विक प्रेम की प्राप्ति हुई थी।[2]

मौर्यकालोत्तर भारत मे बौद्ध धर्म के पतन के बाद, कालिदास का समय सत्य और सौन्दय के इन्द्रिय-जन्य सम्भोग का था। जब मनुष्य अपने समस्त अस्तित्व से सौन्दय की अनुभूति उसके उपभोग के लिये उद्यत, उत्सुक और सक्षम था। उनसे पहले बौद्ध दर्शन ने प्रकृति और उसकी महिमा को स्वीकार तो किया था, परन्तु उनकी निवृत्तिमार्गी दृष्टि ने उन्हे उसका उपभोग नही करने दिया। प्रकृति और उसके आकर्षण को जानते हुए उन्हे सिद्धान्तत उसका त्याग करना पडा। तत्वत उस आकर्षण से वे भी नहीं छूट पाये।[3] कालिदास जानते थे कि यह पृथ्वी सयमित और सद्बुद्धियुक्त उपभोग के लिये है त्याग के लिये नही। उनके काव्यो और नाटको मे पृथ्वी और स्वर्ग दोनो की यात्रा कराई गई है, शकुन्तला और उर्वशी जैसी नायिकाओ मे पृथ्वी और स्वर्ग का मिलन भी दिखाया गया है। उनके पात्रो मे जहाँ अग्निवर्ण और अग्निमित्र जैसे नितान्त भौतिकवादी राजा हैं वहा दुष्यन्त और पुरूरवा जैसे धीरोदात्त नायक भी हैं जो पृथ्वी पर रहते हुए भी स्वर्ग की यात्रा करते हैं वहाँ के सुफल भोगते हैं। परन्तु स्वर्ग को देख लेने के बाद भी कालिदास की दृष्टि मे यह पृथ्वी ही मनुष्य के रहने के लिये उपयुक्त स्थान है। इस पृथ्वी का सौन्दय पृथ्वी से दूर जाकर ही दिखाई देता है। स्वर्ग से नीचे उतरते हुए कवि को मानो चन्द्रतल से देखी गयी पृथ्वी अत्यन्त उदार और मोहभरी लगती है।

दूर से ऐसा लगता है मानो पृथ्वी ऊपर उछलते हुए पर्वतो के शिखरो से नीचे फिसलती हुई आ रही है, वृक्ष अपनी पत्तो से भरी छतरी को अपने तनो के शीघ्र ही ऊपर आ जाने के कारण, छोड़ते हुए से दिखाई पडते हैं, नदियो की दूर से दिखाई देने वाली क्षीणता नष्ट हो गयी है, निकट आ जाने पर वे अब विस्तार पा गयी हैं, मुझे ऐसा लगता है मानो किसी (अलौकिक शक्ति) द्वारा ऊपर फेंकी गयी यह भुवन मण्डली मेरे पास आ गयी है।[4]

स्वर्ग से उतरते दुष्यन्त की पृथ्वी की मोहिनी छवि की अनुभूति पर कालिदास की एक ही टिप्पणी है 'अहो, उदाररमणीया पृथ्वी।'

अवचेतन की सवेदनाओ का प्रयोग कालिदास ने कई प्रकार से किया है। कहीं उनका याथातथ्य निदर्शन है जैसा कि आगे के उदाहरणो से स्पष्ट होगा। कहीं प्राकृतिक जीव जन्तुओ मे उपस्थित अवचेतन नाटक के पात्रो के हृदय मे सम्मिलित होकर उत्सव का वातावरण उत्पन्न करता है, कहीं वह आनेवाले अनिष्ट की आशका से अपनी मूकवाणी अथवा इगित मात्र से पात्रो को आने वाली विपद् की सूचना देता है कहीं वह पात्र के दुख मे समदुखभागी होकर रोता और विलाप करता है कहीं वह स्वय ही नाटक का एक पात्र बनकर दर्शको के सम्मुख मच पर उतर आता है और अनुपस्थित पात्रो की गूढ मनोगत भावनाओं को मुखर

एव सौन्दय बोधगम्य इगित कराता है। प्रत्येक दशा मे प्रकृति का यह विराट अवचेतन छाया के समान, जीवन को उसके साथ झेलता हुआ, सकटो से उसे बचाता हुआ भविष्य से सचेत कराता हुआ, मनुष्य का साथी बना रहता है।

सवप्रथम, उदाहरण के लिये शाकुन्तल नाटक का एक विश्व प्रसिद्ध प्रसग लें। घटना बहुत साधारण है, जिससे कि सभी साहित्य प्रेमी परिचित होगे। थोडी ही दूर चलने के बाद पहले अक म शकुन्तला की 'भ्रमर बाधा' का प्रसग आता है।

कण्व ऋषि के आश्रम म तीनो वनकन्याएँ उपवन के लता वृक्षो को पानी दे रही हैं। दुष्यन्त आश्रम म प्रवेश कर चुका है। वह मृगया के लिये हरिण पर बाण छोडने की तैयारी कर ही रहा था कि आश्रम वासियो ने 'आश्रममृगोऽय न हन्तव्यो न हन्तव्य ।' कह कर हरिण को बचा लिया, और इस प्रकार अनायास ही राजा का ध्यान मृगया कम से हटा कर नाटक की मुख्य कायस्थली आश्रम भूमि की ओर आकर्पित किया। सूत्रधार पहले ही कह चुका है कि नटी के ग्रीष्म वणन मे उसका मन इतना रमा कि वह यह भी भूल गया कि उसे मच पर कौन सा नाटक प्रस्तुत करना है। जिस प्रकार गीत म वर्णित यौवन के मद से परिपूण युवतियो के कर्णों स लटकते हुए शिरीष कुसुमो के केसर के अग्रभाग को ईषद ईषद् चूमते हुए भ्रमरो के मधुर स्वर को सुनकर सूत्रधार अपना नाट्य प्रयोग कम भूल गया, उसी प्रकार राजा दुष्यन्त भी बाण गिरने के भय से (शरपतनभयात) वेग से दौडते हुए मृग स आकर्पित होकर अपना राजकम और अन्ततोगत्वा मृगया का उद्देश्य भी भूल गया। कवि ने बडी कुशलता से यहाँ हरिण मे शकुन्तला के अवचेतन की सूक्ष्म प्रतीति कराई है। प्रथम यौवन के उन्माद मे झूमती शकुन्तला अभी आनेवाली घटनाओ से उत्पन्न होने वाले भय और आतक को नही समझेगी, परन्तु उसके अवचेतन ने अपनी पराचतना से उसे भाप लिया है और वह शिकारी से त्रस्त हरिण के समान अथवा उसके उपादान मे भागा जा रहा है।

वखानस ऋषियो के आमत्रण के बाद राजा आश्रम म प्रवेश करता है। अचानक उसे उपवन के लता वृक्षो को पानी देती हुई तीनो वन-कन्याएँ दिखाई पडती हैं। उनके अपूव सौन्दय को देख कर राजा चकित रह जाता है। ऐसा सरल स्वाभाविक सौन्दय तो राजधानी मे उसने पहले कभी नही देखा,

शुद्धान्तदुलभमिद वपुराश्रमवासिनो जनस्य।
दूरीकृता खलु गुणरुद्यानलता वनलताभि ॥'

इतनी प्रकृति रुचिरा कन्याएँ तो उसके अपने रनिवास मे भी नही थी। और तत्काल राजा की सुन्दरता को देखने की सौंदयलोभी वृत्ति जाग्रत हो जाती है। वखानसो द्वारा उसे पहले ही ज्ञात हो चुका है कि आश्रम क मुखिया कण्व आश्रम मे अनुपस्थित हैं। कुछ देर पहले ही वे शकुन्तला पर अतिथि सत्कार का भार डालकर, उसके आनेवाले अमगल का शमन करने बाहर गये हुए हैं। राजा चतुर है। लोक व्यवहार जानता है। उसे अनुमान करने मे देर नही लगती कि इन्ही कन्याओ मे एक शकुन्तला भी होगी।[5] और वह उन्ह छिप कर देखने का निश्चय करता है। 'यावदिमा छायामाश्रित्य प्रतिपालयामि।'

राजा के मन म चोर है। कन्याओ के सौंदय को देखकर वह छिप कर उस सौंदय का आस्वादन करना चाहता है। खुल कर सामने आकर निर्विकार भाव से उसका निरीक्षण, निवणन नही कर सकता। यद्यपि आश्रम रक्षक और राजा होने के कारण वह आसानी से ऐसा कर सकता था। परन्तु वह ऐसा नही करता, क्योकि उसका अन्त करण भीतर का भाव, पवित्र नही है।[6]

राजा की उपस्थिति स अनभिज्ञ तीनो कन्याए आपस म हसती बोलती हास परिहासमय वातावरण म वृक्षों को पानी दे रही हैं। कन्याओ के परस्पर वार्तालाप से राजा को यह जानने म देर नही

लगती कि तीनो म से कौन सी शकुन्तला है। और वह उसके अव्याजमनोहर वपु को बडे इत्मीनान से पेड के पीछे छिप कर देखने का निश्चय करता है 'भवतु। पादपा तहित एव विस्रब्ध तावदना पश्यामि।

राजा के ऐसा करते ही शकुन्तला अपने भीतर काम भावना का अव्यक्त उद्दीपन अनुभव करने लगती है। उसे लगता है उसकी चोली कस गयी है, और वह अनसूया से उसे ढीला करने को कहती है। वाचाल प्रियवदा शकुन्तला के उद्दाम यौवन पर टिप्पणी करने म नही चूकती। उसे लगता है शकुन्तला अब अपने यौवन के उफान के प्रति अनजान नही है। उधर पेड क पीछे छिपे दुष्यन्त को शकुन्तला के रूप रसास्वादन का एक और मौका मिल जाता है। वह मन ही मन सोचता है 'इयमधिकमनोज्ञा वल्कलेनापि तन्वी।' यह तन्वगी अपने उभरे हुए विस्तृत पयोधरो को बाधने वाले स्थल वल्कल वस्त्र क कारण तो और भी अधिक मनभावनी लग रही है।[7]

यहाँ शकुन्तला का अवचेतन मानो अपनी अन्तरात्मा की सद्बुद्धि स दुष्यन्त के इरादो को भाप लेता है और उसे दुष्यन्त से दूर केसर वृक्ष के निमन्त्रण की सूचना देता है।

शकुन्तला कहती है, वायु से हिलती हुई अपनी पल्लवरूपी अगुलिया से यह केसर वक्ष मुझे अपने निकट बुलाता सा प्रतीत होता है। पहले इसे ही जल स सिंचित करूँ।'

शकुन्तला को थोडी देर केसर वृक्ष के सन्निकट रोक कर प्रियवदा कहती है, "सखी तेरे पास आ जाने से यह केसर वृक्ष ऐसा लगता है मानो कोई ललित लता आकर इसक पार्श्व म खडी हो गया हो!" शकुन्तला सखी के प्रिय वचनो का धन्यवाद करती है, उधर वक्ष के पीछे छिपा दुष्यन्त शकुन्तला के कोमल विटपानुकारी सौन्दर्य म और भी अधिक उन्मत्त हो जाता है। उसकी वासना तीव्रतर हो जाती है। शकुन्तला की देहवल्लरी म उसे उपभोगक्षम उपादान दिखाई देने लगत हैं। "इसका अधर कोमल अधखुले पत्ते के समान रक्तवर्ण है, दोनो बाहु वल्लरी शाखाओ के समान मृदु हैं और कुसुमो के स्थान पर विधाता ने इसकी देह म उचित स्थानो पर यौवन के उभारो को भर दिया है।

काश, शकुन्तला केसरवृक्ष को छोडकर आगे न जाती! परन्तु कसे न जाती। दुष्यन्त की तीव्र वासना अनागता अनसूया को प्रेरित करती है, वह कहती है, अरी शकुन्तले तू इस आम के पौध को भूल गयी, जिसका स्वयवर विवाह तूने वनज्योत्स्ना-लता से कराया था ?'

कसे भूलूँगी ? शकुन्तला कहती है। वह बडा रमणीय समय था जब इन दोनो का मिलाप हुआ था। और अब ? अब तो इस वनज्योत्स्ना ने यौवन के नये कुसुम धारण कर लिये हैं, और इस आम म भी चमकीले, नये पत्ते निकल आये हैं जिनके कारण इसका उपभोग किया जा सकता है।[8]

शकुन्तला के ये शब्द अनजाने म ही उसके क्रूर भविष्य की सूचना देते हैं। वह स्वय नवकुसुम यौवना है पास ही कही कामना के नये निकलते पत्तो से लदा उपभोगक्षम' राजा खडा है। वसन्त के बाद की गरमी का मौसम है जो सुतन्त्रिगीत और काम का उद्दीपन करने वाला है।[9] ऐसे मे शकुन्तला किस प्रकार तटस्थ रह सकती थी ? थोडी देर वह वनज्योत्स्ना से लिपटे सहकार को देखती खडी रहती है फिर जल्दी से आकर उसकी जडो मे अपना पानी स भरा कलश झुका देती है। यह एक प्रकार से उसका आने वाले आकर्षण के प्रति समर्पण ही है। उसके इस अव्यक्त समर्पण स राजा क मन की प्रसुप्त कामना शृगार की पहली सीढी चढ कर अभिलाषा बन जाती है, और वह कहता है तथापि तत्वत एव एनाम् उपलप्स्ये' 'जो भी हो इसके बारे मे मैं सही जानकारी प्राप्त करूगा।[10]

ठीक इसी समय दुष्यन्त की जाग्रत अभिलाषा भौरे का रूप धारण कर शकुन्तला को बाधित करती है। शकुन्तला सम्भ्रम सहित कहती है, अहो ! इस वृक्ष की सूखी जड मे मेरे द्वारा जल सिंचन किये जाने स यह भौरा चक्राकार उठकर नवमालिका को छोड कर मेरे मुख पर मडरा रहा है।

कालिदास ने बडो कुशलता से शकु तला के उपरोक्त वचनो द्वारा दुष्यन्त के विषय मे सब कुछ कहला दिया है। दुष्य त सहकार वृक्ष है, वह 'केसर' जैसा भोला वक्षक नहीं है।[11] 'सह कारयति मेलयति इति 'सहकार', आम का पेड़ प्रमियो का मिलन कराता है तो स्वय प्रेमिका के बिना कसे रह सकता है? सहकार यदि दुष्य त है तो वह नवमालिका के साथ है, विवाहित है, नयी नयी लताओ के प्रति आसक्त होता रहता है। उसी के पाद मूल से उठकर भौंरा शकु तला के मुख पर मडराया है।[12]

मच पर शकु तला की भ्रमरबाधा का ज्यो ही आरम्भ होता है, ठीक उसी समय दुष्य त का अवचेतन गू जते भौंरे म एक हठी दुर्विनीत कामी का प्रतिफलन देखता है। बडे स्पष्ट शब्दो मे वह कह उठता है—

चलापाङ्गा दृष्टि स्पृशसि बहुशो वेपथुमती
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचर ।
करौ व्याधुन्वत्या पिबसि रतिसर्वस्वमधर
वय तत्वान्वेषा मधुकर हतास्त्व खलु कृती ॥

—शाकु तल० I २१]

वेपथु से कापती हुई बालिका की दष्टि (तुम स बचने के लिये) इधर उधर जाती हुई अत्य त चचल हो उठी है। तुम उस बार बार अनेक प्रकार स छूते हो। काना के ऊपर धीमे धीमे कुछ इस प्रकार गु जन करते हो, जस कोई बडे रहस्य की बात उस से कहना चाहते हो। वह बेचारी दोनो हाथो को धुन रही होती ह कि तुम चालाकी से उसके निचले अधर का पी लेते हो[13] उसका निचला अधर जो रतिसुख की चरम परिणति है।[14] हे भौंरे, तुमने जबरदस्ती की और कृतार्थ हो गये। हम तत्वा वषण मे फसे रहे और हार गये।"

किसी अपरिचित द्वारा भासित किसी सु दरी युवती की यह बोलती तस्वीर ह। अवचेतन द्वारा भौंरे म प्रविष्ट होकर राजा ने शकु तला के पक्ष म अपनी अभिलाषा के प्रथम स्फुरणा को साकार कर लिया है। अपरिचित सु दरी बालिका कामना भ्रमर के अप्रिय एव किंचित् भयकारी स्पश और गु जन से त्रस्त हो रही है, परन्तु कामी की प्रज्वलित कृष्णवर्णी कामना उसका पीछा नही छोडती। महाकवि ने बडी कुशलता और सशक्त ढग से राजा के अ तर्निहित अवचतन को निरावरण करके एक प्रत्यक्ष पात्र के रूप म प्रेक्षको के सामने लाकर खडा कर दिया है। ब्रह्मा ने वाल्मीकि से जो कहा था—"रहस्य च प्रकाश च—यद्वृत्त प्रकाश यदि वा रह" उस शत को पूरा करने मे—अनेको शताब्दियो बाद—कालिदास पूणतया सफल हुए।

मच पर दुष्य त की उपरोक्त उक्ति के बाद शकु तला कहती है, "न एष धृष्टो विरमति। अन्यतो गमिष्यामि।" यह दुष्ट तो पीछा नही छोडता। मैं ही अलग चली जाती हूँ।" कुछ कदम हट कर वह देखती है भौंरे न उसका पीछा नही छोडा। कथमितोऽप्यागच्छति?' 'अरे, यह तो इधर भी आ रहा है।" तब व्यथित होकर वह अपनी सखियो स स्वय को भौंरे के उत्पीडन से बचाने की याचना करती है।' हला। परित्रायेथां माम् अनेक दुर्विनीतेन "दुष्टमधुकरेण अभिभूयमानाम।" 'अरी सखियो, इस दुर्विनीत, दुष्ट मधुलोभी भौंरे द्वारा सतायी जाती हुई, अपनी सखी की रक्षा करो!"

शकु तला का इतना कहना था कि सखियो को दुष्य त का सदभ उपस्थित करने का मौका मिल गया। उ होने कहा, 'हम तुम्हे बचाने वाले कौन हैं? दुष्य त का स्मरण करो। वह यहाँ का राजा है, तपोवन की रक्षा करना उसका कत्त व्य है।' यहाँ दो बातें विचारणीय हैं। पहले शकु तला ने दुष्ट और दुर्विनीत कह कर दुष्य त सम्बन्धी अपन आन वाल भविष्य के प्रति एक प्रकार की शका उत्पन्न कर दी है।

दूसरे एक ही अक के एक ही दृश्य के भीतर सखियो का व्यवहार बदल गया है। भीतर ही भीतर उन्हें प्रेरणा मिल गयी है कि शकुतला की काम भावना भी जाग्रत हो गयी है और वह दुष्यन्त की प्रार्थना को प्रतिकूल दृष्टि से नही देखेगी।[15] जो सखियां आरम्भ म उसके प्रत्येक सुख दुःख म शामिल होकर अपने ही शरीर के समान उससे व्यवहार करती थीं, वे ही अब उदासीन भाव स कहती हैं, के आवा परित्रातुम, "हम तुम्हारी रक्षा करने वाले कौन होते हैं? तुम्हारा मन हम स दूर जाने वाला है—तो जिसके पास तुम्हारा मन जायेगा, वह चक्रवर्ती राजा है, उसी से त्राण की प्रार्थना करो।" अवचेतन की चेतनाओं का कितना स्पष्ट और क्रूर व्यग्य है।

कुछ आलोचक, निश्चय ही इस प्रसग म, नाटककार की विवशता देखेंगे कि उसे किसी-न किसी बहाने से पेड के पीछे छिपे राजा को शकुतला के सामने लाना था। नाटक के इस उद्देश्य की सिद्धि तो अन्य कई उपायो द्वारा हो सकती थी। वैखानसो म से ही कोई शकुतला को सीधे-सीधे अतिथि के आगमन की सूचना दे सकता था। परन्तु उस दशा म कवि को नाटक के प्रमुख पात्रो के साथ मन को विश्लिष्ट कर मच पर लाकर उद्घाटित करने का अवसर न मिलता।

अवचेतन कभी-कभी कवि के अलकारों म उपमानो के चुनाव म भी सक्रिय दिखाई पडता है। इसीलिये कालिदास के अलकार विशेष कर उपमा इतने मनोविज्ञानमय जीवन्त और सटीक हैं। उनकी उपमाएँ उस काल और क्षण म पात्र की मनोदशा को बाहर लाकर रख देती ह। एक ही उदाहरण पर्याप्त होगा।

शाकुतल नाटक का तीसरा अक दुष्यत की कामविद्ध अवस्था स आरम्भ होता है। आश्रम के यज्ञो मे अर्पित भोज्य-सामग्री को लूट कर ले जाने वाले पिशिताशनो के दमन काय से स्वतन्त्र होकर जो समय बचता है, उस समय को बिताना राजा के लिये कठिन हो जाता है। और इसका कारण है उसका आश्रमक या शकुतला पर आसक्त हो जाना।

'जाने तपसो वीर्य सा बाला परवतीति म विदितम।
न च निम्नादिव सलिल निवतते मे ततो हृदयम॥

शाकु०—III—२

'मैं जानता हूँ कि उसका पिता महान तपस्वी है, मेरे थोडे से भी अविनय से वह मुझे शाप देकर दण्डित करेगा। मैं यह भी जानता हूँ कि वह कन्या अभी अल्पवयस्का बालिका है, वह परवश है, अपना वर चुनने का अभी उसे अधिकार नहीं है। फिर भी मेरा हृदय मेरा ध्यान उसकी ओर से नही हटता, जिस प्रकार नीचे की ओर बहते हुए जल के प्रवाह का मोडा नही जा सकता।' जल की निम्नाभिमुखी गति से जहाँ काम की दुर्निवार्यता का पता चलता है, वही दुष्यन्त के काम की निम्नाभिमुखी प्रवृत्ति का भी सकेत मिलता है। बहुत सम्भव है कि किसी पूर्व कवि को भी इस स्थल पर एसी ही प्रतीति हुइ होगी, क्योंकि इस श्लोक की दूसरी पक्ति का एक पाठान्तर भी मिलता है।[16] राघवभट्ट ने यद्यपि दूसरे पाठ को स्वीकार किया है परन्तु 'हृदय' शब्द पर टिप्पणी करते हुए उसे निर्ह्रीक' अर्थात निलज्ज कहा है। कुल मिलाकर दुष्यन्त की इस उक्ति से शकुतला के प्रति उसकी दुर्निवार भावना को हठीपन और अनौचित्य ध्वनित होता है।

इसी अक म आगे चल कर जब शकुन्तला अपने हृदय की भावनाओ को सखियो के स्निग्ध आग्रह पर शब्दायित कर देती है तो वे उसे दुष्यन्त को प्रेम पत्र लिखने की सलाह देती हैं। तेन हि अस्यन उपन्यासपूर्व चिन्तय तावत् किमपि ललितपदब धनम।' उत्तर म शकुन्तला कहती है सखी मैं भी सोचती हूँ कि ऐसा करूँ। परन्तु कहीं उसकी ओर से अपमान न मिले, इस विचार स मेरा हृदय काँपता है।[17] परन्तु यदि राजा शकुन्तला पर आसक्त हो गया है, तो शकुन्तला का राजा मे अभिनिवेश उससे कम नहीं ह।

उपवन म 'नयन प्रीति' उत्पन्न होने के बाद शकुन्तला के मन पर राजा की आकृति ने उत्तरोत्तर अधिकार किया था। सखियो के पूछने पर पहले ही वाक्य म उसने कहा था "जब से मैंने तपोवन की रक्षा करने वाले उस राजा को देखा है ' इतना कह कर वह लज्जा से सिर नीचा कर बठ गयी थी। फिर भी ऐसा नही था कि आश्रम मे रहने के कारण शकु तला राजाओ के चरित्र को नही जानती थी। राजा सखियो के सामने मालिनी-तीर के निकु ज मे प्रकट हो गया है। प्रियवदा ने उससे शकु तला की मदना वस्था का निवेदन कर राजा से शकुन्तला पर अनुग्रह करके उसके प्राणो की रक्षा करने की याचना भी की है। तभी शकुन्तला स्वय ही राजा को अ य प्रेयसियो का जिक्र छेड देती है। "हला, किम त पुरविर-हपयु त्सुकस्य राजर्षे उपरोधेन ? ' सखी, राजा अन्त पुर म छूटी अपनी रानियों के विरह से व्यथित है। व्यथ म मेरी बात छेड कर उसके लिये कठिनाई क्यो उपस्थित करती हो !"

उत्तर मे राजा बडी भावुकता स शकु तला के प्रति अपनी एकनिष्ठ हृदयता का बखान करता है।[18] परन्तु अनसूया उसे इतनी आसानी से छोडने वाली नहीं है। वह स्पष्ट शब्दों मे पूछती है,, ' मित्र ! सुना जाता है कि राजाओ का प्रेम बहुत सी स्त्रियो स होता है ?"

इसक उत्तर म दुष्य त वही घिसा पिटा उत्तर देता है—"*बहुत सी स्त्रियो के होते हुए भी, मैं* तुम्हारी सखी को उतना ही महत्व और आदर दू गा जितना कि अपने द्वारा रक्षा की जाने वाली पृथ्वी को।" पृथ्वी का राज्य राजा के उपभोग की वस्तु है, शकु तला भी उसी प्रकार दुष्य त के उपभोग की वस्तु बनेगी। परन्तु सरलहृदया सखियाँ राजा की बात सत्य मान कर निश्चि त हो जाती हैं और किसी बहाने से निकु ज म दोनो का अकेला छोड कर चली जाती हैं। शकु तला के लिये यह असीम दुविधा का अवसर है। उसके शरीर की कामवत्ति राजा की निकटता चाहती है परन्तु उसका चेतन मन उसे सचेत करता है कि सम्भवतया यह काय उचित नही है। उसन अपने मन म सोचा है कि सखियो से एक बार फिर बातचीत करगी। परन्तु राजा तो अधीर हो रहा ह। कई दिना स धीरे धीरे जलने वाली उसकी कामाभिलाषा अब अपनी मनोरथ प्रियतमा को विविक्त म पाकर पूण रूप से प्रज्वलित हो गयी ह। सखियो के जाते हा शकु तला भयभीत होकर कहती है ' हाय मैं तो अकेली असहाय रह गयी।[19] और दुष्य त तुर त मौके का लाभ उठाकर उसके निकट आ जाता है,[20] कहता है ' उद्विग्न न होओ तुम्हारी आराधना करने वाला यह व्यक्ति तुम्हारे समीप ही है।" अच्छा विरोधाभास है जबकि स्वय भय हेतु ही भयनिवारण का दावा करे ! दुष्य त के मन म क्या था यह शकु तला से छिपा नही रह सकता था क्योकि अगल ही वाक्य म अत्यन्त काव्यमयी भाषा मे कालिदास ने वह उसके मुँह स कहलवा दिया है,

कि शीतलै क्लमविनोदिभिरार्द्र वातान
सचारयामि नलिनीदलतालव तै ।
अके निधाय करभोरु ! यथासुख ते
सवाहयामि चरणावुतपद्मताम्रौ ।।

उपरोक्त श्लोक म करभोरु शब्द द्वारा अभिव्यजित उपमा दुष्य त की अ तर्निहित अभिलाषा की कु जी है। पानी पर तरते, ठण्डे, कमल के बडे बडे पत्तो से वह शकु तला के थके अगो को सुख देने के लिय भीगी भीगी हवा करेगा और इसी बहाने वह उसके अधिक निकट आ जायेगा, फिर धीरे स उसके सुख को बढ़ाते हुए उसके आरक्त चरणो को अपने अग मे रख कर उन पर हाथ फेरेगा। इस स दभ म उसे शकु तला के लिय एक ही अद्वितीय विशेषण सूझा, करभोरु', हाथी क बच्चे की लोल कोमल आकषक सू ड के समान चिकनी और सुडौल जिसकी जाघें हैं। निश्चय ही दुष्य त की समस्त अस्मिता उस क्षण शकु तला की जघाओ पर ही केंद्रित थी। यह कालिदास की उपमा का चमत्कार है।

परन्तु अननुभूत यौवना, सुरत व्यापार से अपरिचित शकुन्तला राजा के द्वारा अपने चरणस्पर्श के दूसरे ही अर्थ लेती है। और यह कह कर कि, "सम्माननीय जनो के प्रति मैं चरणस्पर्श कराने जसे अपराध की भागी नही हो सकती।" और वह उठ कर भाग जाती है।

परन्तु यहाँ भी शकुन्तला अपने अवचेतन मन की जाग्रत काम-प्रवत्तियो के कारण भागने म सफल नही हो पाती। ज्योही वह कमल के पत्तो से बिछे शिलापट्टास्तरण स उठकर चले जाने का उपक्रम करती हैं, कि दुष्यन्त उसे अचानक कुज की छाया स तीव्र आतप म जाने स रोकने के बहाने बलपूर्वक थाम लेता है। और अनेक प्रकार के चाटुकारितापूर्ण तर्कों स उसे गान्धर्व विवाह के लिये राजी करने का प्रयत्न करता है। शकुन्तला पर दुष्यन्त की विजय होने ही वाली है कि उसकी सखिया को लताकुज की ओर आती हुई गौतमी दिखाई पडती है। वे तुरन्त चक्रवाकी को सम्बोधित कर उस अपने प्रिय स विदा लेने के लिय कह कर शकुन्तला को सावधान कर देती हैं। शकुन्तला भी किसी अन्तस्फूर्त बुद्धि से सच समझ जाती है कि आर्या गौतमी उसका कुशलवृत्त जानने के लिय उधर ही चली आ रही हैं। एक कुशल प्रमिका के समान वह तत्काल दुष्यन्त से छिप जाने के लिये कहती है, तद विटपा तरिता भव।" तत्पश्चात सन्ध्या उतरती देख गौतमी शकुन्तला को अपने साथ आश्रम म लौट चलने के लिय कहती है। बडा ही मार्मिक क्षण है। शकुन्तला का हृदय और शरीर दोनो पूरी शक्ति स दुष्यन्त से समागम की ओर खिच रह हैं। इस आकर्षण की तृप्ति करने वाला नायक जब उसके समीप था, तब तो वह उस अगीकार न कर सकी। और अब जब गुरुजनो के सन्निवेश से उस निकटस्थ अभिप्रिय स पश्चात्ताप पूर्वक विलग होना पड रहा है, तो वह बिना उस आशा दिलाए, और उसके प्रति अपना भी उत्कट आसक्ति का परिचय दिये नही जा सकती। बडी ही प्रत्युत्पन्नमतिता से वह लक्षणा का प्रयोग करते हुए लतावलय से कहती है, "लतावलय, तुम्ही मेरे सन्ताप का हरण कर सकते हो। मैं तुम्हे फिर भी (अनेक बार!) सम्पूर्ण परिभोग के लिय आमन्त्रित करती हूँ।"

शकुन्तला का यह एक अकेला वाक्य वक्ष के पीछे छिपे दुष्यन्त के लिये पर्याप्त उत्साहवर्धक सकेत है। वह जान गया है कि यह कन्या अब सखी अथवा गुरुजन किसी की भी परवाह किये बिना मेरे प्रति आत्मसमर्पण कर देगी। और आगे चल कर यही होता है यद्यपि तात्कालिक मच की मर्यादाओं के कारण इन दृश्यो का प्रत्यक्ष अभिनय नही हुआ है, परन्तु पाँचवें अक के दुष्यन्त-शकुन्तला सम्वाद मे उसकी ओर सकेत हैं।

कालिदास के काव्य म ऐसे अनगिनत उदाहरण हैं जहाँ एक छोटी सी उपमा के सहारे अवचेतन सचेत होकर श्रोता और प्रेक्षकों के सामने आया है। शाकुन्तल नाटक के चौथे अक मे प्रकृतिज वक्ष, पल्लव कुसुम, पशु, पक्षी यहाँ तक कि समस्त वनस्थली शकुन्तला के पतिगृह गमन की तयारी मे सक्रिय भाग लेते हैं। रघुवश मे लक्ष्मण द्वारा वाल्मीकि आश्रम के निकट छोडी हुई सीता जब विलाप करती है तो उसके साथ समूचा वन प्रान्तर विलाप करता है। मोर नाचना छोड देते हैं, वक्षो से आसू रूपी कुसुम झरने लगते हैं। हिरनिया मुँह मे लिये हुए दर्भकवलो को उगल देती हैं, समस्त वन क्रन्दन करने लगता है।[21] शकुन्तला के आश्रम से विदाई के समय भी उपवन की यही दशा होती है।

शकुन्तला के दुर्भाग्य को रोकने के लिय उसके निकटवर्ती आश्रम की अवचेतन प्रकृति ने कम से कम तीन बार उसे सावधान करने का प्रयत्न किया।

सर्वप्रथम जिस समय शकुन्तला दुष्यन्त के साथ मालिनी तीर के लतावलय मे अकेली है, उसी समय आश्रम का एक हरिण शावक अपनी मा को ढूढता हुआ लता कुज तक आता है। प्रियबदा और अनसूया उसे अपनी बिछुडी माँ से मिलाने के बहाने, उस स्थान से चली जाती हैं। आश्रम शावकों के प्रति

शकुन्तला का मातृवत् स्नेह था। उसकी परिवर्तित दशा—एक अपरिचित व्यक्ति के साथ उसका विविक्तासन होना—उसके लिये अनिष्टकारक था। मृग शावक का मन शकुन्तला के लिये व्याकुल हो उठा और वह उसे ढूंढ़ता हुआ उसके निकट आया।

दूसरी बार दीर्घापाग नामक मृग शावक दुष्यन्त और शकुन्तला के निकट पानी पीने की इच्छा से आया। दोनों प्रेमी पास-पास बैठे थे मृग शावक शकुन्तला को दुष्यन्त की अविश्वसनीयता का आभास देना चाहता था। दुष्यन्त द्वारा पत्तों के दोने में लाये गये पानी को न पीकर, उसने शकुन्तला के हाथ से पानी पिया। यहाँ विचारणीय है कि मृग शिशु आश्रमवासी था, उसे आश्रम में पानी पीने के सब स्थान ज्ञात थे। पास ही शुभ्रसलिला मालिनी नदी बह रही थी। फिर भी वह यह सब छोड़ कर शकुन्तला के पास पानी पीने क्यों आया? निश्चय ही वह उसके अनागत अनिष्ट की पूर्वछाया से व्याकुल था और अपने स्नेहीजन को सावधान करना चाहता था। शकुन्तला ने स्नेहवश उसकी आंखों के सौन्दर्य को देखते हुए अपने पोष्य पुत्र मृग शावक का नाम दीर्घापाग रखा था। यह मृग शावक भी शकुन्तला के ही समान मातृहीन था। हिरन के बच्चे की मां उसे जन्म देते समय मर गयी थी, और मेनका ने जन्म के बाद ही अपनी पुत्री को त्याग दिया था। अतएव मृगशिशु शकुन्तला का सहोदर भाई और अब 'पुत्रकृतक' गोद लिया बालक बन गया था। परन्तु 'दीर्घापांग' के एक दूसरे अर्थ भी हैं। वह जो बहुत दूर तक देखता है, दूरदर्शी। मृग होकर भी उसकी दृष्टि मदनग्रस्ता शकुन्तला से अधिक दूर तक देख सकती थी। अन्तिम समय में जब शकुन्तला वधूवेष में आश्रम से जाने लगी, तो उसे लगा कि पीछे से कोई मेरा वस्त्र खींच रहा है। उसकी गति रुद्ध हो गयी और उसने पिता कण्व से पूछा, यह कौन है जो मेरा वस्त्र खींच रहा है?' उत्तर में कण्व के शब्द बड़े हृदयस्पर्शी हैं—

जिसके मुँह में कुश के काटों के आ जाने के कारण बने व्रण में तुमने घाव अच्छा करने वाला इंगुदी के बीजों का तेल लगाया था और फिर जिसे तुमने अपने हाथ से हरी हरी नरम घास की मूठें खिलाकर बड़ा किया था वही तुम्हारा गोद लिया बेटा, मृगछौना अब तुम्हारी राह नहीं छोड़ रहा है।[22]

परन्तु शकुन्तला का भवितव्य बड़ा प्रबल है। वह दीर्घापाग का इंगित नहीं समझती। 'क्यों तू मुझ सहवास परित्यागिनी का अनुसरण करता है।" अब तो मैं तुझे छोड़ कर जा रही हूँ अब तात कण्व ही तेरी चिन्ता करेंगे। लौट जा वत्स! लौट जा।

इस प्रकार पग पग पर अनेक रूपों में कवि ने मानव और चर अचर प्रकृति के भी गहनतर मन को अपनी कृतियों में प्रत्यक्ष कर दिखाया है। विषय की सीमा को देखते हुए यहाँ प्रमुखतया शकुन्तला-नाटक के आधार पर ही विवेचना हो सकी है।

साधारण मनुष्य और मूक प्रकृति के अवचेतन के सीमित व्यापारों के विपरीत त्रिकालदर्शी ऋषियों का मन अधिक व्यापक और शक्तिशाली है वह उन्हें बहुत दूर की और सही सूचनाएं देता है। महामुनि कण्व बहुत पहले से ही अपनी पालिता कन्या के अमंगल को जानते थे, और दुष्यन्त के आश्रम में प्रकट होने से पहले ही उसकी शान्ति के लिये सोमतीर्थ की यात्रा पर निकल पड़े थे। उन्हें यह भी ज्ञात था कि शकुन्तला दुष्यन्त का ही वरण करेगी अतएव उन्होंने उसी को संकल्प में रख कर सब अनुष्ठान किये थे।[23]

भारतीय काव्य-कर्म का ध्येय ही सौंदर्य का रसास्वादन है। इन्द्रियों के स्तर पर जो सौंदर्य है बुद्धि के स्तर पर पहुँच कर वही सुरुचि (Aesthetic) बन जाता है। कालिदास ने संवेदना के गूढ़तम प्रदेशों से अवचेतन के सौंदर्य को स्पर्शक्षम, उपभोगक्षम बनाया। उन्होंने इन सब प्रश्नों का सटीक उत्तर दिया 'सौंदर्य को यदि पिया जा सकता तो कैसा लगता?' 'सौंदर्य को यदि छुआ जा सकता तो कैसा लगता?' सौंदर्य को यदि जिह्वा पर रखा जा सकता तो कैसा लगता?' उन्होंने मनुष्य की पूरी अस्मिता

से सौंदय को उपभोगक्षम बनाया है। और इसके लिये उन्हे मानव मन के ललामभूत रस शृंगार के सब सोपानो की यात्रा करनी पडी है। काम, मदन, मन्मथ, समर, अभिलाषा, अभिनिवेश, अनुराग, प्राथना, प्रवत्ति, प्रणय, मनोरथ, इच्छा, रति, इन सब भावो अनुभावो की सहायता से वे हमे मनुष्यमात्र के उस पावन सम्बन्ध तक ले गये हैं जिसे प्रेम कहते हैं और जिसका सम्बन्ध आत्मा से होता है, जो शरीर की बदलती दशाओ से प्रभावित नही होता। जिसकी हलकी सी अनुभूति दुष्यन्त को तब हुई थी जब उसने शापवश शकुन्तला का विस्मरण कर दिया था, और भीतर ही भीतर उसकी अन्तरात्मा उसे अनुताप से विकल कर रही थी—

"रम्याणि वीक्ष्य निशम्य मधुराश्च शब्दान "

—शाकु०—V—२

'सुन्दर वस्तुओ को देखकर, मधुर शब्दो को सुन कर, सब सुखों के रहते हुए भी मन म जो एक प्रकार की व्याकुलता उत्पन्न होती है, वह क्या है? निश्चय ही यह वह स्थिति है जब अनजाने मे मनुष्य अपने जन्म जन्मान्तर के स्नेह-सम्बन्धो का स्मरण करता है।"

आचाय हजारीप्रसाद ने इस श्लोक पर टिप्पणी करते हुए कहा है "मनुष्य अनेक योनियो मे घूमता हुआ दुलभ मानव जन्म पाता है। उसकी आत्मा पर अनेक भाव जमे रहते हैं। सभी भाव हर समय स्मृति पथ पर नही उतरते। परन्तु सौन्दय का साक्षात्कार कभी कभी किसी पुरानी स्मृति को उभार देता है। नैयायिको की भाषा मे इसे ,'प्रमृष्टतत्ताक' 'स्मृति कहा जायेगा—अर्थात जिसमे स वस्तुओ की विशिष्ट चेतना पुँछ गयी हो। पुराने लोग 'प्रमृष्टतत्ताक" स्मृति के नीचे अतल गाम्भीय म वासना की स्थिति मानते है। आज की भाषा म इसे अवचेतन मन कहा जायेगा।[24]

अवचेतन की गहराइयो से प्रेम की ऊँचाई तक कालिदास ने अपनी अदभुत कवित्वशक्ति के स्वर्णिम तन्तुओ से सौन्दय के ऐसे ससार बुने हैं, जिनमे विचरण कर हम अपनी थकी आत्मा को आज भी क्षण भर विश्राम तो दे ही सकते हैं।

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1 शाकु०—VII—छठें श्लोक के बाद की पक्ति
2 देखें, कुमारसभव V—२
3 देखें मेघदूत, पूव मेघ, २५
4 शाकु०—VII—८
5 वैखानस से अपना निश्चय वह पहले ही कह चुका है भवतु। तामेव द्रक्ष्यामि" इसके बाद कहे हुए शब्द भी उसकी अन्त भावनाओ को प्रकट करते नात होते हैं। 'सा खलु विदितभक्ति मा महर्षे कथयिष्यति।'—वह मेरी भक्ति को जान जाने के बाद महर्षि को उसकी सूचना दे देगी। भक्ति किसके प्रति? महर्षि के प्रति भक्ति अथवा शकुन्तला के प्रति आसक्ति?
6 राजा के पहले से ही सामने आकर बातें करने म कोई अवरोध नही था, क्योकि आश्रम म स्त्री और पुरुष दोनो रहते थे। वह केवल महिलाओ का आश्रम नही था।
7 स्मरण रहे यह वही राजा है जो आगे चल कर परिणतगर्भा शकुन्तला को अपने राजदरबार मे आया देख कर कहता है 'वह अवगुण्ठन धारण किये हुए (इनके साथ) कौन नारी है, जिसके शरीर का

लावण्य अच्छी तरह से दिखाई न देकर भी दिखाई दे रहा है।" और प्रतिहारी के यह कहने पर कि, देव, मुझे भी कौतूहल हो रहा है। मैं भी समझ नहीं पा रही हूँ कि यह कौन है। परन्तु इसकी आकृति तो दर्शनीय है ही।" उत्तर में राजा कहता है, भवतु। अनिवर्णनीय परकलत्रम।" ठीक है पराई औरतों को नहीं देखना चाहिये!'

8 यहां एक बात द्रष्टव्य है सहकार का विवाह नवमालिका लता से हुआ है। नवमालिका ने स्वयं सहकार को अपना पति चुना है। शकुन्तला को यह स्वयंवर विवाह बहुत अच्छा लगा। स्नेह से उसने नवमालिका का नाम 'वनज्योत्स्ना' रख दिया। 'स्वया कृतनामधेया वनज्योत्स्नेति वनमालिका।' यह दुष्यन्त की तीव्र वासना और शकुन्तला का अदृष्ट ही था जो उसे सहकार और नवमालिका के जोड़े की ओर खींच रहा था।

9 देखें—ऋतुसंहार I ३

10 इस वाक्य का यह भी अर्थ हो सकता है, जो भी हो मैं इसे तत्वतः प्राप्त करके रहूँगा।'

11 कालिदास के समय से दो हजार वर्ष बाद हमलोग सहकार अथवा आम के वृक्ष की विशेषताएँ तो जानते हैं, परन्तु 'केसर' वृक्ष कैसा होता था, उसके चरित्र की कैसी छवि कवि के मन में थी यह इस समय 'केसर' वृक्ष का ठीक ठीक पहचाने बिना कहना संभव नहीं है। संस्कृत साहित्य में 'केसर' बकुल को भी कहते हैं। यदि यह ठीक है तो बकुल आजकल का मौलिश्री (मौलसिरी) है, जो एक स्वस्थ पुरुष वृक्ष है। पूरा बढ़ कर ७० फुट तक ऊँचा जाता है, और छोटे छोटे अत्यन्त सुगंधित फूल देता है।

12 इस दृश्य से यह भी ध्वनि निकलती है कि वृक्ष की जड़ सूखी थी। उस पर नवमालिका वल्लरी पहले से लिपटी हुई थी चूत अथवा सहकार और नवमालिका दोनों कामदेव के पंचवाणों में सम्मिलित हैं इसलिये इनकी जड़ से उठा भौंरा उत्कट एवं अवारणीय मदनेच्छा का प्रतीक है। सूखी जड़ वाला वृक्ष दुष्यन्त है लोककार्य और प्रजापरिपालन में व्यस्त। नवमालिका उसके अन्तःपुर की रमणियाँ हैं। यह सब कुछ साधारण एवं अभ्यास के कारण पुराना पड़ गया है, इसलिये वनमालिका से लिपटे रहने पर भी राजा की कामना सुप्त है। परन्तु आश्रम कन्याओं के मध्य नवप्रफुल्ल यौवना शकुन्तला को देखकर उसकी पूर्वाभ्यासवश अपरिचित कन्या से रति सुख प्राप्त करने की कामना अवचेतन में जाग्रत हो जाती है। शकुन्तला को देखना ही राजा की कामना की जड़ में जल सिंचन है, जिसके कारण जड़ में सोया उसकी कामना का भौंरा अनायास जाग पड़ता है।

13 कालिदास ने पीने का अर्थ देने वाली धातु (√पा) का प्रयोग पूर्ण रूप से आत्मसात करने के अर्थ में किया है।

14 दुष्यन्त को शकुन्तला के निचले अधर से बहुत मोह था। कालिदास के कतिपय गम्भीर विद्वानों ने इस विषय पर विस्तृत शोध प्रबन्ध प्रस्तुत किये हैं।

15 यही शकुन्तला तीसरे अंक तक पहुँचते पहुँचते मदन वेदना को न सह सकने के कारण कमल के पत्ते पर नखचिह्नों से साहित्य का प्रथम प्रेम पत्र लिखेगी—

तव न जाने हृदयं मम पुनः कामो दिवापि रात्रावपि।
निघृण ! तपति बलीयस्त्वयि वृत्तमनोरथा यङ्गानि ॥'

—शाकु० III १३

16 दूसरा पाठ है—'अलमस्मि ततो हृदयं तथापि नेदं निवर्त्तयितुम्' शरीरस्थ इच्छा की दुर्निवारता के लिये कालिदास ने अन्यत्र भी 'निम्नाभिमुख जल' के बिम्ब का प्रयोग किया है। देखें कुमारसंभव V—५, अतएव इस पर पहला ही पाठ अधिक सार्थक जान पड़ता है।

Indian Culture in Puranas

Dr Sushil Ray

The meaning of the term *Purana* is generally speaking an old story or old history It is a scripture composed by Vyasdeva and others There are many a tale in *Puranas* which inspire us, educate us and give us a new meaning of our life and existence *Purana* is a sort of history no doubt, but history itself is that which actually occurred' But *Purana* says that which should have occurred

Many thoughts of sages which were translated into words and sayings for the welfare of mankind have passed through the ages as companion of human being and have taken place in many a *Purana* These are of two kinds — 1 *Mahapurana* and 2 *Upapurana* *Mahapurana* is real and *Upapurana* is imaginary they say

There are 18 *Mahapuranas* namely Brahma Padma Vishnu Shiva Bhagavata Narada *Markandeya Agni Bhavishya Brahmavaivarta Linga Varaha Skanda* Vamana, Kurma Matsya, Garuda Brahmanda

The extra *puranas* beyond these eighteen are called *Upapurana* in which fall *Nrisingha Kalika etc*

Though history and purana are not the same thing still it so happened that the meanings of the two mingled together and both became synonyms in Sanskrit literature It was often said that mere stories and historical incidents were so mixed that they became *purana* Even Vyasdeva himself did not hesitate to mention his own creation *Mahabharata* as purana *Purana* is celestial and history is earthly this is however the real difference between them

It seems that *purana* came into being because of some social happenings The influence of Buddhism became so acute that the influence of Brahmanism was on the wane At that time the necessity of *purana* was felt because the protagonists of Hinduism tried to revive their own religion with the help of the followers of Brahmanism

It is said that the original *purana* was composed by Vyasdeva But with the increase of population the Aryans began to settle in different parts of the country and they began to form different groups thus they were divided and went to different regions Due to the regional influences the cultural outlook and mode of living and behaviour also differed As everything was thus transformed the tales of *puranas* had to be altered and made suitable to the climatic and mental atmosphere of different regions Thus the whole *purana* had to be re made and re written

Generally every purana is divided into five sections or topics called *Panchalakshanas* viz 1 Primary creation 2 Secondary creation, 3 Geneology of gods and patriarchs 4 Reign of Manus 5 History of the solar and lunar dynasties

On a cursory glance at the five topics it becomes absolutely clear that they are not related to the earthly affairs Sun, Moon, Gods and Creation are what their minds are loaded with

This gives us a clear idea that *Purana* is absolutely different from History History may repeat itself but *purana* absolutely never repeats it stays

In the opinion of Brahmavaivarta Purana five topics mentioned are applicable to only *Upapuranas* In the 18 mahapuranas there must be ten topics, i e in place of *Panchalakshana* there should be *Dasalakshana* in mahapurana

The 18 mahapuranas are divided into three earthly qualities, namely Sattva, Rajas and Tamas

The *puranas* which eulogise Vishnu are Padma, Vishnu, Bhagavata, Narada, Varaha, Garuda , these fall under Sattwa

Those which praise Brahma are Brahma, Markandeya, Bhavishya, Brahmavaivarta Vamana, Brahmanda These fall under Rajas

Those which praise Shiva are Shiva, Agni Linga Kurma Matsya They fall under Tamas

Of all puranas the Bhagavata purana is the best from the literary point of view

To realise what the vastness of *purana* is one example, we think, will suffice — *Agni* purana consists of 16 000 stanzas described in 383 chapters

Other 17 *mahapuranas* also have equal number of stanzas and chapters and they deal with what the Gods and Goddesses desired the mankind to behave like

Indian philosophy has a distinct place in the philosophies of the world It is a remarkable thing for mankind As such it is said that though the Indian people may be illiterate but they are not uneducated The education to the Indian people has gone through the Puranic or mythological thoughts imbibed within by Jatras Kathakutas They can, by these, know who Indra is, or what Urvashi did , they can learn also what is evil and what is good The characters in the *Jatra* plays give the audience an idea how to win the hearts of the people and what makes a man cruel

Mythological tales can be read from different parts of the world The western mythology is not so vast as the Indian one It is said that if all the mythological tales of the West are knit together, then the collection will cover only one tenth of the Indian mythological texts

There is also a difference between the European and the Indian *puranic* tales The western mythological tales have no connection with the present day society or literature of the land These tales are regarded as merely old fables But our my thological tales are vibrant with life force, these tales have a link with the present with day to day affairs Our religion our social structure our mode of activities find their intimate association with those of the past As if, this is an eternal bond between the past and the present That is why the Indian *purana* is a living thing to us It is old but it is not fossilized Gods and goddesses depicted in those tales are not regarded as being of a remote region they are regarded as our near ones, our neigh bours We love our Puranas for this reason In them we find the human beings, gods Sages, Yakshas Apsaras Gandharvas Kinnaras etc We find them all like

human beings They behave in the same way as men do they love and hate in the same way as we do Rabindranath Tagore said we make the gods our dear ones, and also make our dear ones— gods—

Devata ke priya kari priyake devata

Many characters which were depicted in the Vedas for the first time, traversed through the Ramayana and the Mahabharata and took shelter in the Puranas In this process the characters show us that some transformation has taken place in them Varuna Indra, Rudra Aswini Surya, Agni of the Vedas are not the same as in the Mahabharata age In the Puranic age they have again taken a new turn and new tone Innumerable instances may be given about the transformation of the characters let us cite a few of them We will find the same spirit in them but in a new vein as though, they are we may say, old wine in new bottle —

Indra According to the Rigveda Indra is the supreme god He occupies the first place amongst the gods He is the super warrior and is the strongest among gods

But *purana* says Brahma Vishnu and Maheshwar are the three super gods and Indra is under their control

Be that as it may but Indra remains Indra he has not been belittled by any fable,

Urvasi *Nah Mata Nah Kanya Naha Badhu Sundari Rupasi*

— Thus said poet Rabindranath Tagore This celestial body Urvashi according to Veda, was born through the thigh of Narayana

But purana says, Cupid created Urvashi through the thigh of celestial body

How she was born is not our concern The thing is that she was born Long ago was she born But she is still young beautiful and loved by us all She is, as if of our age

Urvashi is passing through the ages but her own age remains the same She is Ananta Yauvana Arjuna Pururava and others fell in love with her it is said But what is not said but felt by us all is that we the earthly creatures have fallen in love with her Urvashi is a virgin lady She is not a mother nor a daughter It is the saying of the Mahabharata and of Rigveda But *Purana* says that Urvashi conceived and from her womb was born *Mitra* In Rigveda we find references about Mitravaruna Mitra is god of the light and Varuna is that of the darkness

Though the Puranas say that Urvashi became a mother but who the father was of that child *Mitra* is not yet known to us Puranas have not clarified it so far We are not at all eager to know this as we like to think of Urvashi as a virgin lady

There are many such anecdotes in Vedas and Puranas which do not tally

Pururava says the Mahabharata was in love with Urvashi Vishnupurana says Pururava had a son named Ayu the son of Ayu was Raji Raji was a great warrior With the help of Raji the Gods could win a battle Raji s condition for the help was to give *Indratva* (the power prestige and position of Indra) to Raji This was granted and Indra, therefore had to come to Raji to offer him prayers and regard him as his superior

The versions of Rigveda or those of the Mahabharata differ in many cases about some characters The puranic versions may also differ from them But we find versions

of different puranas also vary *Ruchi* is a character of the Mahabharata He is stated there to be a son of Vishvamitra, again it is stated that she is a daughter of Nahusha, A male becomes a female in different versions Markandeya Purana says *Ruchi* is male, he married the daughter of Pramlocha named Malini and gave birth to a son named *Rouchya* But *Vayu Purana* says *Ruchi* was the wife of *Sun*

We find the versions of the Vedic age and those of the Puranic age about the characters differ Let us take the case of *Brihaspati* In Rigveda some mantras say that he has been bracketted with Indra as a God But in the puranic age Brihaspati has become only a sage

There are innumerable such instances where the Gods of the Mahabharata have become earthly creatures—though with some divine influence which cannot be found in human beings

About *Yama* purana says he is the son of Sangya from out of her womb being fathered by *Sun* But wife Sangya found it impossible to tolerate the rays of her husband *(Sun)* she left behind Chhaya (Shadow) with her husband and fled away But when *Yama* found that Chhaya does not look after the children properly he killed Chhaya

In Rigveda the name of *Yama* has been referred to a number of times *Yama* is there the main being amongst the pious deads And, it is said there, he was the first to die a death He lived on a tree along with the gods He was the companion of the gods but he himself has never been regarded a God *Yama* is a king *He is* a companion of our dead fathers and forefathers When Yami proposed to marry Yama, he rejected the offer and advised her not to go against the moral order

What is not social and what is not moral has never been supported in the puranas The preachings of the Veda are regarded as absolute truth And it is said in puranas that the Puranic literature has been regarded as the very soul of the Vedas

Atma Purana Vedanam
Vedavannishchalam Manye Puranastha Dwijottama
Veda Pratisthita Sarve Purane Natra Samshayah

(Skanda Purana 2/90)

Puranas are the essence of the Vedas— is the claim of the Naradiya Purana 61 9 100 Sarva Vedartha Sarani Purananeeti Bhupate

The importance of the Puranas was deemed to be even greater than that of the Vedas by some sections of the people (Vayu Purana 1, 200 1)

The subjects which puranas should cover are adequately stated in the Vayu Purana

Sargasca Pratisargasca Vangsho Manvantarani ca
Vansanucaritang ceti Puranam Pancalakshanam

(the descriptions of creation and Destructions famine and pestilence the description of different kingly dynasties and details of the people of the dynasty must or should be included in the Puranas)

The conception of many people is that the tales of the puranas are like fairy tales, they are not real they are unbelievable and they are exaggerated

There are many opinions about Puranas The late Devadatta Bhandarkar said that the history of medieaval India has been incorporated in the Puranas But A B Kieth experienced his suspicion about the historic truth of the Puranas

But V A Smith has proved that the history of the Andhraraja as described in the Matsya Purana is absolutely true

F E Pargiter has opined that the historical values of the Puranas is more than that of the Vedas Prof L D Barnet agreed to this idea

But it is difficult to belive all that is said in the Puranas There are many *inconsistencies in them In Puranas Shakya is merely a person Siddhartha is a king* and Prodyot became king after Bimbisara As such Puranas should not be termed as true history In recent times thorough research was done by R C Hazra He says that what we call *history* now a days, no such thing was there in olden India There fore the kingly dynasties depicted in the six old puranas namely Vayu Brahmanda Markandeya Vishnu, Matsya and Bhagvata do not tally with what we find in other not so old puranas

In his *Ancient Indian Historical Tradition* F E Pargiter has said, Ancient India has bequeathed to us no historical works History is one weak spot in Indian Literature It is, in fact non existent The total lack of historical sense is so charac teristic that the whole course of Sanskrit literature is darkened by the shadow of this defect suffering as it does from an entire absence of exact chronology

The lack of historical sense, it is said was a special characteristic of the brahmins The Vedic texts claim historians are not books of historical purpose nor do they deal with history

The lack of historical sense failed to compose genuine history incorrect stories and fables therefore cropped in

It is mainly the mistakes and absurdities that have discredited the Puranas

They however, give us history as handed down in tradition by men whose business it was to preserve the past

In puranas specially in Bhavishya Puran, we find many ideas about worship of Gods and Goddesses We may know the definition about Hell and also the number of them also we may know what Heaven is The position of Women their duties towards the husband are also narrated there About Temple Architecture we may have many an idea of the ancient days—the surroundings of the Temple aim of building the Temple, types of Temples are all narrated there in details

We should not therefore ignore Puranas as old and outdated They are capable of giving us guidance in many walks of our life

Purana is mingled with the cultural tradition of India The aesthetic sense that we have earned through the ages has been very aptly recorded in the Puranas

Historical details have perhaps been not *maintained in the puranas The mind* of man is definitely the mind of man History may occur in different ages in different fashions But the mind of man remains the same Of all creatures of the world man is regarded as the super being because man possesses *Mind* It is man who is the possessor of the mental power therefore

This unique power has given man to adjust himself to the circumstances of different times Ancient literature, scripture, religious thoughts, social habits all have traversed through the time bringing many a change But the mind of man has remained unaltered

Puranas have given us this belief that we are here now, we shall not be here to morrow But all the to morrows together make a future Puranas come from the past conquer the present and go on to the future It is a living thought for all ages

Vayu Purana says

Puraneshveshy bahavo dharmaste vinirupitah
Raginam cha viraginam yatinam brahmacharinam
Grihasthanam vanasthanam strishudranam visheshatam
Brahmanakshatriyavaishyanam ye sa sankartatayan
(104 11 12)

(In these puranas many kinds of ways of life or 'dharmas are narrated for the worldly the otherworldly, mendicants celebrants, house holders recluse specially for women Shudras, Brahmins, Kshatriyas, Vaishyas, and also for mixed classes)

The idea of incarnation is the basis of *Saguna* worship in the Puranas The *Avatara* come to the earth and destroy evil In the Bhagavata Purana it is stated

Nrinan nihshreyasarthaya vyaktibbhagavato nripa
Avyayasyaprameyasya nirgunasya gunatmanah
(10 26,14)

(God who is eternal, undemonstratable, beyond all proofs yet full of all attributes expresses himself through incarnation to show the way of emancipation of all human beings)

The puranas also preach charity particularly alms in the form of feeding the poor Brahma Purana says— *Sarveshameva Dananamannam Shreshthamudarhitam'* (218 10) which means In charity the best is to give food

The Puranas also extoll the virtue of love, non violence equality of human beings In the *Matsya Purana* it is stressed that all human beings whether they belong to the lowest caste like a scavenger, if they love God they are worth worshipping The original verse is

Pulkasah svapacho vapi ye chanya mleccha jatayah
Te pi vandya mahabhaga haripadaika sevakah

The puranas are a compendium of commonsense and popular science There are references to veterinary science, medicine testing jewels, architecture character reading by seeing the face or anotamy *(Samudrika Vidya)*, archery and so on There are also some science fictions In *Markandeya Purana* (61 8.20)there is a reference to a kind of ointment which when applied would give to the walker the power of walking a thousand miles A Brahmin got this power and he went up on the Himalayas. But the sunrays melted the snow and this ointment was washed off So he could not

climb There is another interesting power referred to in *Skanda* and *Padma Puranas* whereby a person can change his or her form as desired So the wife of a demon named *Madanika* and another demon *Mahishasura* and king *Dharmamurti* could get themselves in different sizes and features

In *Markandeya purana* there is a Vidya (power) by which one can know the secrets of the enemy s weapons It is very good for defence There is also a power whereby men could understand the languages of birds and insects It was given by *Vibhavari* to *Svarochisha Manu* It is described in *Markandeya* and *Matsya* Puranas There are many such arts like knowing what is under earth the art of hypnotising men (by women, as in *Agni Purana Sunitha* the daughter of *Yama* tamed *Atiputra Masha*) There is an art whereby a curved thing could be made straight an old thing could become young or new a stale thing fresh (*Shantanu* knew this in *Bhagavata Purana* 9 21 11)

The Puranas also have great literary flavour their language does not strictly follow grammatical rules of *Panini* we give here some beautiful similes and metaphors used in various Puranas

Yatna hi pathikah kaschichhayamashritya tishthati
Vishramya cha punarcachhed tadvad Bhuta samagamah
(Padma Purana 5 18 138)

(Just as a traveller rests for a while under a shady tree and walks on so human beings come together for a while a brief span in this world)

Particles of sand are a favourite simile in Puranas In *Bhagawata purana* (6 15 3) it is observed that as sand particles in a river flow forcefully onwards and other particles take their place so are the meetings and partings of human beings In *Padma purana* it is stated in 6 8 14 that as sand borrows heat from the Sun in the noon this sand is hotter and more intolerable than the sunrays

In Vishnu Purana it is said in 5 6 38 In rainy season lightning flashes but it cannot stay longer So is the friendship of civil servants In rainy season rivers are flooded and they start flowing in the wrong direction An arrogant person who gets New rich is just like the river in spate There is the description of a cosmic *Varaha* (*Boar*) in *Matsya purana* (247 62 63) beginning with

Veda pado yupa danshtrah kratu dantaschiti—mukhah
Agni jihvo darbhaloma brahmashirsho mahatapan

(247 61 69)

(Four Vedas are the four feet of this Boar, the sacrificial Pillar is his jaw the sharp instrument his teeth, selection is his mouth Fire is his tongue the grass is hair Brahma is head day and night the two eyes Vedangas the ornaments the forod thrown in the fire is his nostrils, the ladder his trunk and the utterings of *Sama* mantrams is the roaring of this Boar)

If we take all the Puranas into account the style of *Bhagavata purana* is most poetic and interesting It combines in it the philosophy of Vedanta and the description of the dalliance of Gopis with Sri Krishna In the Bhagavata Purana the descriptions

of beauty are unsurpassed Even the description of that Krishna who is most beautiful in three worlds is given in such apt and striking lines

> *Tribhuvanakamanam tamalavarnam ravikaragauravarambaram dadhane*
> *Vapuralaka kulavritananabjam Vijayasakhe ratirastu me anavadya*
>
> *(1 9 33)*

(His charm is known in three worlds His complexion is dark His apparel is as crystal white and fine as sun-rays His face is coverd with hair wafted by breezes He is the friend of Arjuna let my devotion be in him)

Some Puranas are tales influenced by the styles of Kalidasa and Banabhatta also In Padma Purana the story of Shakuntala is bound on Kalidasa's play In Shiva Purana the detailed description of the marraige of Shiva and Parvati is based on Kumara Sambhava Shiva approaches Parvati in the guise of a Brahmacharin, and starts contrasting her with himself in *Shiva Purana* (Rudra No 27)

> *Chandanam cha tvadiyange chitabhasma shivasya cha*
> *Kva dukulam tvadiyamvai shankaram kva gajalingam*

(You have sandal paste on your body on Shiva's body there are ashes from pyre You are wearing fine silken dress , in Shankara there is a rough elephant skin Had he had wealth, he would not have roamed naked His seat is a bull He has nothing useful for domestic purposes There is not a single good quality in Shiva necessary for a bridegroom)

Banabhatta is an expert in *Parisamkhya* figure of speech In Skanda Purana describing Kushi (24 9 10) this style is made all the more ornamental with the help of pun

> *Vibhramo yatra narishu*
> *Na vidvatsu cha karhichit*
> *Nadyah kutilagaminyo*
> *Na yatra vishaye prajah*

(In Kashi Kingdom there is no doubt or hesitation amongst the learned men. It is only in the women The people of that land do not go in crooked ways, but the rivers do The people there have no *Tamo Guna*— dark attributes but the dark nights have The religious minded people do not have *Rajo Guna*, but the women folk are *Rajojusa* (in menses)

Indian cultural values extolled and upheld in *Puranas* are in brief as follows

(1) *Jiva* (living beings or I) Nature and God combine to make creation, they are technically called *Prakriti* and *Purusha* Water is the material cause and wind is the accidental cause of the creation of bubble So creation is not different from the creator or creatrix In the language of *Saguna God* is the creat, soul is the river God is the law giver soul is bound by laws The dependence and independence of the soul depend on God As the soul enjoys the world through sense organs he begins to consider the sense organs as the soul He is surrounded by sorrow because he has not attained bliss

(2) *Jagat* (World or not I) It is made of three attributes It is not true but appears to be real The world is imagined by the soul and is in fact all pervaded and delimited by the soul As the ornaments made of gold are informally different so the worldly phenomenon is only diverse in appearance The world was not there before creation, nor will it remain after deluge Both beginnings and end are non real, there fore the middle is equally non real All the variety and inequity in creation is due to the variable nature of *Karma* The *Jiva* comes to *Jagat* and suffers and enjoys according to its *Karma*

(5) *Brahma* (Absolute) It is beyond and uncaused by sense organs mind or intellect Yet it has all the potentiality of all inner and outer causes Whenever this Godhead or Absolute plays with this creation *Jiva* is created God is the same in all living beings For the divine there is none as nearer or distant, belonging or non belonging Some worship the Absolute as *Saguna* (with attributes), some as *Nirguna* (formless) God is kind to both kinds of devotees Even who bear enmity are ultimately the subject to divine grace (like *Ravana Hiranyakashyapu* and others)

In Indian tradition *Shruti Smriti*, and *Purana* are remembered first before starting any good thing or in initiation (*Saukalpa*) In *Vayu Purana* it is said that a Brahmin mayknow Vedas or Upanishads but if he does not know Puranas he is not learned

Yo vidyachchaturo vedan sancopanishado dvijah
Na chet puranam samvidyannaiva sa syad vichakshanah

भारतीय सौन्दर्यशास्त्र की रूपरेखा

डा० नगेन्द्र

भारतीय वाङमय से हमारा अभिप्राय सस्कृत वाङमय का ही है, जो समस्त भारतीय भाषाओ का मूल आधार है। यद्यपि भारतीय वाङमय म स्वतत्र अनुशासन के रूप में सौन्दय शास्त्र का विकास नहीं हुआ, फिर भी सौन्दय चितन की प्रौढ परम्परा यहाँ आरम्भ से ही मिलती है।

सौन्दय शब्द और उसके पर्याय

सस्कृत वाङमय म सौन्दय के चारुत्व, वैचित्र्य शोभा, कान्ति, सौष्ठव, रमणीयता, लालित्य लावण्य, आदि—और सुन्दर के चारु, चित्र, सुषमा, शोभन, कान्त रुचिर, मनोरम, सुष्ठु रमणीय तथा ललित आदि अनेक पर्याय मिलते हैं। सौन्दय शब्द का प्रयोग अधिक प्राचीन नही है। वदिक साहित्य मे सुन्दर तथा सौन्दय शब्दो का प्रयोग नही है, किन्तु प्रिय पेशस, चित्र, रण्व, भद्र, मधुर, आदि का प्रचुर प्रयोग है। सुन्दर शब्द का प्रयोग सबसे पहले रामायण मे हुआ है और उसके वाद महाभारत मे भी किन्तु वह अत्यन्त विरल है।

कलाशास्त्र म प्राय उपयुक्त शब्द ही मिलते हैं सौन्दय के लिए रूप, शोभा, विच्छित्ति, वचित्र्य आदि और सुन्दर के लिए रम्य रमणीय मनोज्ञ मनोहर, चित्र चारु आदि। सुन्दर शब्द का प्रयोग भी है परन्तु उसे कोई पारिभाषिक वैशिष्ट्य प्राप्त नही है।

काव्यशास्त्र मे वामन कुन्तक आदि ने सौन्दय का पारिभाषिक अर्थ मे प्रयोग किया है, किन्तु सब मिलाकर यहाँ भी उसकी अपेक्षा शोभा रमणीयता, चारुता आदि शब्दो का प्रचलन ही अधिक है। इनके अतिरिक्त भारतीय आचार्यों ने काव्य अथवा कला के सौन्दय के लिए अपने कुछ विशिष्ट शास्त्रीय शब्दो की प्रकल्पना भी की है जसे रस या चमत्कार ध्वनि अलकार वक्रता आदि।

साराश यह है कि भारतीय वाङमय म सौन्दय शब्द को तो अपने आप म कभी विशिष्ट महत्त्व प्राप्त नहीं हुआ परन्तु उसके अनेक पर्यायो का मुक्त प्रयोग आरम्भ से होता आया है। पर्यायो की यह समृद्ध परम्परा भारतीय मनीषी की प्रबुद्ध सौन्दय-कल्पना की परिचायक तो है ही, साथ ही इन शब्दो की व्युत्पत्ति म सौन्दय के विविध तत्त्वो एव धर्मों की इतनी सार्थक व्यजना निहित है कि इनके अर्थ विश्लेषण द्वारा भारतीय सौन्दयशास्त्र की मौलिक अवधारणाओ को सूत्रबद्ध किया जा सकता है।

सौन्दय विवेचन

प्राचीन भारतीय वाङमय मे सौन्दय का विवेचन दो रूपो म किया गया है १ सौन्दय का सामान्य विवेचन और २ कलात्मक सौन्दय का विवचन।

सौन्दय का सामान्य विवेचन

सामान्य रूप म सौन्दय विषयक प्राय समस्त अवधारणाओ के सकेत विविध पर्यायो की व्युत्पत्ति म ही मिल जाते हैं। उदाहरण के लिए —

सौंदर्य एक गोचर तत्त्व है, सुन्दर में सुदशन या नयनाभिराम का भाव निहित है और शोभा मे गोचर आभा का।

सौंदय वस्तु या आलम्बन का गुण है किन्तु वह प्रमातृ-सापेक्ष है, रुचिर और चारु में प्रमाता की चेतना का परितोष व्यंजित है।

सौन्दय के मूल में कामना या प्रेम की भावना प्रत्यक्ष-परोक्ष रूप मे विद्यमान रहती है। मनोज्ञ, कांत, रमणीय आदि शब्द इस तथ्य की ओर सकेत करते हैं।

सौन्दय म अग साम्य या सामजस्य की भावना निहित है। सुष्ठु शब्द से इसका बोध होता है।

प्राकृतिक ऐश्वय और जीवन के उल्लास से स्फूत वैदिक साहित्य की शत शत ऋचाओ मे रूप और रस का अपूव वणन है। मत्र द्रष्टा वैदिक कवि के अनुसार सौंदय मूलत ऐंद्रिय प्रतीति का विषय है और कान्ति, वण तथा ऊर्जा उसके प्रमुख तत्त्व हैं। किन्तु सौंदय के मानस रूप का भी वैदिक ऋचाओ म बार-बार उतने ही आग्रह से निरूपण किया गया है। सौन्दय आह्लादकारी है मधुर है, स्फूर्तिप्रद है चिर नवीन है, पवित्र और दिव्य है। —उपनिषद मे सौ दय के जिस रूप का वणन अथवा अप्रत्यक्ष विवेचन है उसके दो लक्षण हैं—प्रकाश और आनद गोचर रूप मे वह प्रकाश रूप है और अनुभूति के स्तर पर आनन्द रूप। इन्हीं के आधार पर आगे चलकर रस को 'स्वप्रकाशानन्द' माना गया है।

रामायण म आदिकवि ने सौंदय के सभी रूपो का अत्यन्त सजीव वणन किया है। प्रकृति के सदभ मे सौन्दय के प्रमुख तत्त्व हैं वण वैभव दीप्ति औज्ज्वल्य एव निमलता, वचित्र्य और नवीनता, सुख-स्पशता तथा सद्यस्कता, —और मानवीय सदभ म उसके विशेष गुण हैं अग-सामजस्य सुडौल रचना, कान्ति, समृद्धि तथा अलकार।

महाभारत मे काव्य-तत्त्व की अपेक्षा इतिहास-तत्त्व की प्रधानता है, फिर भी उसके वैविध्यपूण वणनों मे सौन्दय के इंद्रिय गोचर तथा मनोगोचर दोनो रूपों का सम्यक निरूपण हुआ है। प्रकृति के चित्रों में उपयुक्त सभी तत्त्वों का उल्लेख है। मानवीय सौन्दय के प्रसग मे महाभारत के कवि ने अगो के रूप-सौभाग्य को जीवन की अमूल्य उपलब्धि माना है और इस रूप सौभाग्य के आधारभूत तत्त्व हैं—समानुपातिक अनवद्य अग-सम्पत्ति, पुरुष के सन्दभ म आंतरिक तेज और नारी के सदभ मे वणकांति सौकुमाय आदि। अलकार रूप-यौवन की श्रीवृद्धि करते हैं अत वे भी सौंदय के प्रसाधन हैं। किन्तु सौ दय के वे नित्यधम नहीं हैं क्योंकि सहज सौंय का आकषण अलकार पर निभर नहीं करता।

इसके अतिरिक्त गीता के 'विराट रूप' प्रसग म हमे अप्रत्यक्ष रूप से सौंदय शास्त्र के एक मौलिक सिद्धात का सकेत मिलता है—'सौंदर्य की अनुभूति के लिए पदाथ के गोचर रूप के साथ प्रमाता की ऐंद्रिय चेतना का सामजस्य और उसके फलस्वरूप चित्तवृत्ति का समीकरण आवश्यक है। पदाथ का गोचर रूप जब इंद्रियो की ग्रहण शक्ति का अतिक्रमण कर जाता है तो सामजस्य भग हो जाने से चित्त की समाहिति नष्ट हो जाती है—और चित्त की यह विकलता ही सौ दर्यानुभूति की सबसे बडी बाधा है।

महाकाव्य-युग का परवर्ती अभिजात सस्कृत-काव्य सौंदय का अक्षय कोश है जिसमे समृद्ध वणन के अतिरिक्त तत्वचिंतन के सम्बध मे भी अनेक मार्मिक सकेत मिलते हैं। सौंदय के स्वरूप के विषय म—'क्षण-क्षणे यन्नवतामुपैति तदेव रूप रमणीयताया (माघ) आदि सूक्तियाँ निर्मिति के सदभ मे—कालिदास के 'चित्रे निवेश्य परिकल्पित सत्वयोगा, रूपोच्चयेन मनसा विधिना कृता नु।' —आदि प्रसिद्ध छद और अनुभूति के सम्बध मे कालिदास, भवभूति आदि के कथन कारयित्री प्रतिभा के उद्गीथ होने के कारण भारतीय सौंदय दशन की अमूल्य सम्पत्ति हैं।

भारतीय दर्शन म सौंदय का प्रत्यक्ष तत्त्व विवचन नही है। पश्चिम के दार्शनिकों ने जहाँ आरम्भ म ही सौंदय के व्यक्त अव्यक्त स्वरूप का विचार किया है वहाँ भारत के तत्त्ववेत्ता का ध्यान मूलत सौंदय के स्थान पर उसके आस्वाद अर्थात् आनद पर ही केन्द्रित रहा है। फिर भी, विभिन्न दर्शनों में ऐसे अनेक सिद्धात सूत्र हैं जिनका सौंदय दर्शन पर गहरा प्रभाव पडा है।

भक्ति साहित्य म दिव्य सौंदय की प्रकल्पना की गयी है। भगवान का अलौकिक सुन्दर स्वरूप विश्व सौंदय का सार सर्वस्व है, और वह सौंदय चिन्मय रति का विषय है। वैदिक साहित्य म भी ईश्वर के स्वरूप को विश्वसौंदय का प्रतीक और उदगम माना गया है, किन्तु वह दिव्य सौंदय अमूर्त है, प्रतीकात्मक है। भक्ति-साहित्य मे इसी दिव्य सौन्दय को गोचर एव मानवीय रूप म प्रतिष्ठित किया गया है। दिव्य सौन्दय की यह सगुण-कल्पना भारतीय सौंदयशास्त्र के विकास म एक महत्त्वपूर्ण घटना है। यह धार्मिक सौन्दय शास्त्र भारतीय सौंदयशास्त्र का एक विशिष्ट अग है, विश्व के धार्मिक साहित्य म इस प्रकार की सागोपाग कल्पना अन्यत्र नही मिलती।

कलागत सौंदय का विवेचन

भारतीय वाङमय मे कलागत सौंदय का विवेचन भी, सकेत रूप म, प्राय आरम्भ से ही मिलता है। वेदो म 'कला' शब्द का शास्त्रीय अथ म प्रयोग तो नही है परन्तु काव्य, सगीत (गीत वाद्य-नृत्य) चित्र, मूर्ति तथा वास्तु—सभी ललित कलाओ के प्रचुर उल्लेख सवत्र बिखरे हुए हैं। वाणी के सौंदय—काव्य कला का अनेक स्थलो पर विवेचन हुआ है, जहाँ सौंदयशास्त्र के प्राय सभी अगो—(१) सौन्दय के स्वरूप—मानस और चाक्षुष दिव्य और लौकिक, (२) प्रेरणास्रोत (३) सौंदर्यानुभूति, (४) प्रयोजन और (५) उपकरणो—शब्द, अथ, अलकार, लय, छन्द आदि—का सूत्रबद्ध किन्तु मार्मिक विश्लेषण किया गया है। वेदो मे सगीत (नादब्रह्म) का विस्तार के साथ विवेचन है जिसके आधार पर बाद म सगीत कला और सगीतशास्त्र का विकास हुआ। उधर रूपविधायक कलाओ (प्लास्टिक आर्ट्स)—अर्थात स्थापत्य, मूर्ति, चित्र आदि का भी यथास्थान उल्लेख है, किंतु वैदिक ऋषि मानव शिल्प की अपेक्षा देव शिल्प के प्रति अधिक अनुरक्त था—अत इन कलाओ का विवेचन अपेक्षाकृत कम है। विशेषज्ञो के मत से वेदो के कुछ कला प्रतीको—पूर्णकुम्भ, कल्पवृक्ष, देवासुर श्री लक्ष्मी आदि—का परवर्ती युगो मे भारतीय स्थापत्य चित्र मूर्ति आदि कलाओ के निरूपण तथा विवेचन पर गहरा प्रभाव पडा है।

रामायण और महाभारत म सभी ललित कलाओ का अनेक प्रसगो मे विस्तार के साथ वर्णन किया गया है जिसम यह स्पष्ट हो जाता है कि महाकाव्य-युग म काव्यकला के साथ ही भारत की स्थापत्य-मूर्ति चित्र तथा सगीत-नृत्य आदि कलाओ का काफी विकास हो चुका था। इन प्रसगो मे अन्विति, समविभाग, वर्णच्छटा, समृद्धि, अलकार मुक्त प्रसार, जीवतता आदि प्राय सभी कलातत्त्वो का प्रत्यक्ष परोक्ष रूप से निरूपण किया गया है। कला मूलत मानसी सृष्टि है और कलाकार के अभिप्राय का मूर्तित करने म ही उसकी साथकता है कला के इस रहस्य का प्रकाशन रामायण और महाभारत दोनों में ही अत्यन्त स्पष्ट शब्दो मे हुआ है। गाधवतत्त्व अर्थात् सगीत विद्या के सदभ मे सम ताल, लय आदि पारिभाषिक शब्दो का बार बार उल्लेख है और काव्य कला के तत्त्व विवेचन के विषय म भी कुछ प्रत्यक्ष सकेत मिलते हैं। रामायण का आदि छद अत्यन्त प्रभावी शैली मे इस मौलिक सत्य का उद्घाटन करता है कि काव्य कला का प्रेरक तत्त्व भाव है—आवेग के प्रभाव या दबाव से भाषा में लय का सचार हो जाता है और उसी से छन्द की सृष्टि होती है।

संस्कृत के अभिजात काव्य म कालिदास बाण, भवभूति, श्रीहर्ष तथा सुबन्धु आदि की रचनाओ मे, काव्य नाट्य, नृत्य-गीत तथा चित्र आदि कलाओ के विषय म अनेक पारदर्शी वक्तव्य मिलते हैं।

कालिदास ने रसाभिव्यक्ति का मार्मिक विश्लेषण किया है, भवभूति ने भाव-सौदर्य के प्रतीक रस के स्वरूप एव अखण्डता का और बाण ने काव्य कला के मूल तत्त्वो का। इन सभी कवियो ने काव्य के आस्वाद और समीक्षा के भेद तथा द्वद्व की ओर भी कही कहीं बडे तीखे शब्दो म सकेत किया है।

भारतीय दशन म यद्यपि कलाओ के विवेचन के लिए कभी कोई स्थान नही रहा, फिर भी कला-शास्त्र तथा साहित्यविद्या दोनो ने अनेक दार्शनिक प्रतिपत्तियो से महत्वपूर्ण सूत्र प्राप्त किये हैं। उदाहरण के लिए, योग-दशन के सस्कार' स्वरूप निणय का प्रभाव रस सिद्धात के स्थायिभाव विवेचन पर और प्रज्ञा' के स्वरूप निणय का प्रभाव प्रतिभा के विवेचन पर स्पष्ट है। न्यायदशन के ज्ञान तथा प्रमा के भेदो के अ तगत 'स्मृति और उपमिति' आदि के विवेचन का और उधर साख्य प्रतिपादित रूप' आदि लक्षणो का भी सौंदय-चि तन मे सम्यक उपयोग किया गया है। वेदात ने कलादशन को तीन मौलिक सिद्धात दिये हैं (क) कला का स्वरूप सदसद्विलक्षण अर्थात जागतिक पदार्थ रूपो से भिन्न होता है। (ख) कला की प्रतीति प्रातिभासिक होती है व्यावहारिक या पारमार्थिक नही। और (ग) अभिव्यक्ति तत्त्वत अखण्ड होती है, उद्देश्य और विधेय, अलकाय और अलकार आदि म उसके विभाग नही किये जा सकते।

भारतीय कलाशास्त्र की परम्परा अत्य त प्राचीन एव समृद्ध है। उसमे सौ दय शास्त्र के सभी अगो—कलाओ के लक्षण और स्वरूप विवेचन, अत सम्ब ध विषय वस्तु दिव्य और ऐहिक प्रेरणा प्रयोजन तथा माध्यम उपकरण आदि का यथास्थान विवेचन किया गया है। कि तु इन ग्रथो म विविध कलाओ की प्रविधि प्रक्रिया तथा रीति रूढियो का वणन ही विस्तार के साथ मिलता है कलागत सौ दय का तत्त्व विवेचन अधिक नही है। सौ दयशास्त्र की दृष्टि से सबसे अधिक महत्त्वपूण तथ्य है कलाओ का अत सम्ब ध जिसका स्पष्ट उल्लेख सवप्रथम विष्णुधर्मोत्तरपुराण मे हुआ है। अनुक्रम, सममिति, सादृश्य विधान कला सौ दय के आवश्यक तत्त्व हैं कि तु उसका प्राण है रस—इसीलिए वास्तु, चित्र मूर्ति तथा सगीत आदि सभी कलाओ के स दभ मे रसो और रस दृष्टियों का विशद वणन हुआ है। कला के उद्देश्य अथवा प्रयोजन के विषय म भारतीय आचाय का दृष्टिकोण सवथा स्पष्ट है। इसम स देह नही कि भारतीय कलाओ के विकास में धार्मिक प्रेरणा अत्य त बलवती रही है वास्तु कला की साधना वास्तुब्रह्म की, तथा सगीत की साधना नादब्रह्म की उपासना के रूप मे की गयी है, और चित्र मूर्ति कला को उदभावना अरूप ब्रह्म को रूपायित करने के निमित्त हुई है। परन्तु ऐहिक स्तर पर भी कला के महत्व की उपेक्षा नही की गयी कला को नागर जीवन का अलकार माना गया है, उससे सुख और समृद्धि का सचार और अभिरुचि का परिष्कार होता है।

कुल मिलाकर भारतीय कलाशास्त्र का दृष्टिकोण रीतिबद्ध ही है जिसमे कलाकार के व्यक्तिगत रुचि सस्कार की अपेक्षा शास्त्र को ही प्रमाण माना गया है। काव्यशास्त्र का परवर्ती होने के कारण इसने रस, ध्वनि तथा अलकार सिद्धा तो का प्रभाव मुक्त रूप स ग्रहण किया है अत तत्त्व विवचन के क्षेत्र म काव्यशास्त्र की अपेक्षा कोइ नवीन अथवा मौलिक उद्भावना इसम नही है। यद्यपि वास्तु चित्र, मूर्ति गीत, नृत्य आदि समस्त कलाओ का प्राय एक ही ग्रथ के अ तगत वणन किया गया है, कि तु मूलत विविध कलाओ का अ त सम्ब ध स्वीकार करने पर भी, तत्त्व विवचन की अपेक्षा प्राविधिक विवरण पर अधिक बल होने के कारण समस्त कलाओ क आधारभूत सिद्धातों का निवचन करने वाले एक समन्वित अथवा समकित कलाशास्त्र की प्रकल्पना सम्भव नही हो सकी।

भारतीय सौन्दय शास्त्र का मूल आधार तथा केन्द्र है—काव्यशास्त्र। इसमे अ य कलाओ का विवेचन तो प्राय नही है—अधिक से अधिक काव्य के उपजीव्य रूप म अथवा कहीं-कही दृष्टा त रूप मे उनका उल्लेखमात्र है, किन्तु शब्द-अथ के माध्यम से व्यक्त सौ दय का जसा परिपूण एव सूक्ष्म-गहन तत्त्व-

विवेचन यहाँ हुआ है वैसा अन्यत्र दुर्लभ है। सौन्दर्यशास्त्र के जिन मौलिक तथ्यों की उद्भावना, अपने विकसित ज्ञान विज्ञान के बल पर पश्चिम के आचार्य आज कर रहे हैं, उनका साक्षात्कार भारतीय प्रतिभा ने अपनी सहजानुभूति के द्वारा आज से एक सहस्र वर्ष पूर्व कर लिया था।

भारतीय काव्यशास्त्र में रस, अलंकार, रीति, ध्वनि और वक्रोक्ति आदि सिद्धांतों का विकास सौन्दर्य तत्त्व की ही अनवरत खोज का परिणाम है। इन सभी के माध्यम से भारतीय मनीषा ने सौन्दर्य के स्वरूप, मूलतत्त्व, आस्वाद, प्रयोजन और मूल्य, माध्यम उपकरण आदि का तलस्पर्शी विश्लेषण किया है। इसमें सन्देह नहीं कि काव्य शास्त्र का सौन्दर्य विवेचन शब्द-अर्थ के माध्यम तक ही सीमित है, किन्तु फिर भी उसकी मौलिक प्रतिपत्तियाँ इतनी सार्वभौम हैं कि अन्य कलाओं के लिए भी वे समान रूप से उपयोगी एवं सार्थक हैं।

अतः इस सन्दर्भ में हमारा यह मत है कि भारतीय सौन्दर्य शास्त्र की रूपरेखा का निर्माण काव्य शास्त्र को केन्द्र में रखकर ही किया जा सकता है और इसमें कोई वैचित्र्य नहीं है क्योंकि पश्चिम में भी ऐसा ही हुआ है। इसके अन्य आधार स्रोत हो सकते हैं (i) भारत की समृद्ध काव्य परम्परा जिसमें सौन्दर्य के सभी रूपों और तत्त्वों का शतशः भंगिमाओं में निरूपण किया गया है, (ii) भारतीय दर्शन—विशेष रूप से शैवाद्वैतवाद, (iii) सगुण भक्ति साहित्य का उज्ज्वल रस विधान, और (iv) कलाशास्त्रीय ग्रंथ।—किन्तु ये अन्य आधार-स्रोत एक सीमा तक ही उपयोगी हो सकते हैं, क्योंकि इनकी प्रायः सभी मौलिक अवधारणाओं का उपयोग काव्यशास्त्र पहले ही कर चुका है।

भारतीय सौन्दर्य शास्त्र का वैशिष्ट्य

भारतीय सौन्दर्य दर्शन सन्तुलित एवं समाकलित दर्शन है जो सौन्दर्य का विचार जीवन के अन्य मूल्यों के परिप्रेक्ष्य में ही करता है। वह सौन्दर्य का स्वतन्त्र महत्त्व इस अर्थ में स्वीकार करता है कि सौन्दर्य की सत्ता धर्म, अर्थ, काम में निमज्जित नहीं होती। काम के साथ सौन्दर्य का मौलिक सम्बन्ध है, किन्तु सौन्दर्य का स्वरूप काम को अतिक्रांत कर ही निखरता है काम स्वयं सौन्दर्य नहीं है, काम का उन्नयन सौन्दर्य है। इसके अतिरिक्त काम स्वयं भी तो निरपेक्ष मूल्य नहीं है वह अर्थ से साधित और धर्म से अनुशासित रह कर अन्ततः चेतना की मुक्ति में पूर्णता-लाभ करता है। इसी क्रम से सौन्दर्य भी काम के साथ अर्थ, धर्म तथा मोक्ष से सम्बद्ध है। वह अन्य जीवन मूल्यों से पोषण प्राप्त करता है और फिर बदले में उन्हें सरस समृद्ध बना देता है। भारतीय वास्तु, मूर्ति, चित्र संगीत तथा काव्य—सभी कलाओं का एक सीमांत अर्थ और काम से तथा दूसरा धर्म और मोक्ष से जुड़ा हुआ है। वास्तु कला के अन्तर्गत एक ओर हैं राज-निवेश जिनका सम्बन्ध अर्थ काम—अर्थात् वैभव विलास से है और दूसरी ओर हैं मन्दिर जो धर्म की शांति तथा आत्मा की ऊर्ध्वगति के प्रतीक हैं। मूर्तिकला तथा चित्रकला भी इन दोनों सीमांतों का स्पर्श करती हैं अनेक प्रसिद्ध मन्दिरों पर उत्कीर्ण शृंगारिक चित्र मूर्तियाँ इस बात का प्रमाण हैं कि भारतीय कला में जीवन के विविध मूल्य परस्पर ओतप्रोत रहते हैं। संगीत और काव्य से भी इसी तथ्य की पुष्टि होती है उनकी एक सीमा शृंगार और दूसरी शांत का निरन्तर स्पर्श करती रहती है। इस प्रकार, भारतीय सौन्दर्य-कल्पना समग्र जीवन दर्शन के साथ समेकित है। सौन्दर्य कला तथा धर्म नीति के बीच जो संघर्ष यूरोप में प्रायः निरन्तर चलता रहा, वह यहाँ कभी उभर कर नहीं आया।

भारतीय सौन्दर्य दर्शन का मौलिक सम्बन्ध आनन्दवाद के साथ है। यद्यपि रूपवादी या वस्तुवादी दृष्टि का एकांत अभाव नहीं है फिर भी सौन्दर्य को मूलतः आत्मा की ही प्रवृत्ति माना गया है। भारतीय कला का मूल उद्देश्य है अरूप, चिन्मय तत्त्व को रूपायित करना। असीम चिन्मय तत्त्व जब स्वयं को प्रकट करना चाहता है तो विश्व कला की सृष्टि होती है, और जब व्यक्तिबद्ध ससीम चिन्मय तत्त्व

आत्माभिव्यक्ति करना चाहता है तो मानवीय काव्य या कला की सृष्टि होती है। इस प्रकार भारतीय अद्वैत—विशेषत शैवाद्वैत दर्शन की भाति, भारतीय सौदय दर्शन भी आत्मा और देह का अभेद सम्बध मानता है। जिस प्रकार आत्मा की अभिव्यक्ति देह के रूप मे होती है, इसी प्रकार चित् तत्त्व की अभिव्यक्ति कला रूप के माध्यम से होती है। रस ध्वनि (प्रतीक) और रूप का यह सम्बध काव्य से लेकर चित्र-मूर्ति तथा वास्तु कला मे भी प्रतिफलित होता है। चित तत्त्व का गौरव तो असदिग्ध है ही, रूप की प्रतिष्ठा भी कम नही है। अत सौदय के अनुभूति पक्ष को महत्त्व देने पर भी भारतीय सौदय शास्त्र मे रूप का मूल्य कम नही माना गया और उसके विविध उपकरणो एव अलकरणो का पूरे मनोयोग से विवेचन हुआ है। रसरूप आत्मा और रीति अलकार रूप शरीर के बीच ध्वनि या व्यजना का सेतु बना हुआ है जो दोनो के द्वद्व को समाहित करता रहता है। अत कला के आत्म तत्त्व और रूप का समाकलन भी भारतीय सौदय दर्शन मे उसी प्रकार सिद्ध है जिस प्रकार सौदय तथा अय जीवन-मूल्यो का।

भारतीय सौन्दय दशन अद्वद्व और सामरस्य का दशन है अभिव्यक्ति के स्तर पर यह सौदय है और अनुभूति के स्तर पर आन द।

अग्नि, सोम और सूर्य

प्रो० कुबेरनाथ राय

भारतीय संस्कृति की तीन आँखें हैं सूर्य, सोम और अग्नि और ये तीन महाकाव्यों में व्यक्त हुई हैं रामायण भागवत और महाभारत। रामायण हमारी मनोभूमि का द्युमण्डल रचता है और इसका अधिदेवता है सूर्य। भागवत हमारी मनोभूमि का अन्तरिक्ष रचता है और इसका अधिदेवता है सोम। महाभारत हमारी मनोभूमि का पार्थिव मण्डल है और इसका अधिदेवता है अग्नि। जो द्युमण्डल में सविता है वही अन्तरिक्ष में इन्द्र और सोम है, तथा पार्थिव मण्डल में अग्नि है। यह एक वैदिक समीकरण है। इसी भाँति ये तीनों महाकाव्य तीन भिन्न आकृति प्रकृति के होते हुए भी मूलतः एक ही नारायण की कथा है।

हमने कहा है कि रामायण सूर्य प्रधान काव्य है, भागवत सोम प्रधान और महाभारत अग्नि प्रधान। अब इसी बात को जरा विस्तार से देखें। पहले महाभारत को लें। यह भारतीय संस्कृति की तीसरी आँख है। इसी में हमारी 'गीता' है। श्री पी० लाल ने एक जगह पर कहा है 'महाभारत' हमारा यथार्थ है और रामायण हमारी दिव्य दृष्टि। परन्तु 'महाभारत' हमारा यथार्थ है इतना ही कह देने से बात साफ नहीं होती है क्योंकि 'यथार्थ' का चालू अर्थ है मात्र 'वास्तव' जो जीवन के सतत परिवर्तनशील धरातल में ही जुड़ा है। इस 'वास्तव' के हृदय में एक 'परावास्तव' है, इस एक्जिस्टेंस के हृदय में एक इसेंस है इस बात का द्योतन 'यथार्थ' शब्द द्वारा आज नहीं होता है। परन्तु महाभारत परिवर्तनशील प्रवाहों का 'वास्तव' जगत और इसके हृदय में स्थित धीर-शान्त 'अविचल' परावास्तव दोनों का चित्र एक ही साथ उपस्थित करता है। महाभारत अस्तित्व (एक्जिस्टेंस) के हाहाकारमय अरण्य के भीतर साथ ही साथ, आत्मा की मूल प्रकृति (इसेंस) को भी स्थापित करता है। युधिष्ठिर के चरित्र और 'गीता' के माध्यम से। यह हमारे पार्थिव जीवन के काम क्रोध-लोभ का विराट अभिनय तो प्रस्तुत करता ही है साथ ही साथ हमारी स्थितधी, अविचल प्रकृति का भी। 'अस्तित्व' के चरम मुहूर्त पर अर्जुन का रथ अचल हो जाता है और वासुदेव उस क्षण के भीतर आत्मा की मूल प्रकृति का परिदृश्य उपस्थित करते हैं गीता के रूप में। गीता के चारों ओर पार्थिव सत्ता का विरूप अनगढ़ जीवन है, धोखाधड़ी है छलकपट है, बलात्कार और हत्या है षड्यन्त्र है। परन्तु इसी परिवेश में मध्य धर्म की स्थितधी शिखा जलती है। युधिष्ठिर के रूप में आत्मा का दिव्य चेहरा दिखाई पड़ जाता है। हमने कहा है कि महाभारत की प्रकृति-अग्नि प्रधान है। परन्तु इसमें अग्नि के दो रूप व्यक्त होते हैं। अग्नि अपनी ही धर्मी भूमिका में यज्ञ और धर्म का साधन है अतः वह धर्म प्रतीक है। यह रूप व्यक्त होता है युधिष्ठिर के माध्यम से। यह रूप अग्नि की मूल प्रकृति' या 'इसेंस' का द्योतक है। परन्तु इस मूल प्रकृति के चारों ओर अग्नि की अस्तित्वगत (एक्जिस्टेंशियल) सत्ता के विविध क्षुब्ध मण्डल रच गये हैं जिनमें अग्नि साक्षात कालाग्नि है। इस महाकाव्य का

विस्तार और सम्पादन हुआ है भृगुओं द्वारा। भृगुगण अग्नि के उपासक थे। उनके कुलपति थे शौनक भार्गव। उनकी कल्पना में अग्नि के बिम्बों का सौन्दर्य स्थायी बोध के रूप में निहित था। महाभारत के मूल कवि भी स्वभाव और जीवन से ऐसे ऋषि कवि थे जो कवि की 'हुताशन मित्र' संज्ञा को सार्थक करते हैं। इसीलिए इस महाकाव्य में हुताशन अग्नि के बिम्ब बार-बार आते हैं और प्रायः प्रत्येक अवसर पर आते हैं। "दिधक्षण्ण इव पावकः" "दीप्त इव कालाग्नि", "तं ज्वलंत इव श्रिया", 'आज्वल्यमान वपुषा', "भस्माच्छन्न इवानल", "ऋध्मा प्राज्वल्यमानेन" "क्रुद्ध अग्नि यथा वनम" आदि अभिव्यक्तियाँ बार-बार आती हैं। वस्तुतः महाभारत में केवल सुन्दर का वर्णन तो प्रायः नहीं के बराबर है। इसमें 'सुन्दर' सर्वदा या तो तेजस्वी' से जुड़ा आता है नहीं तो 'दारुण भयप्रद' से। इसका कवि रम्य-तेजस्वी रम्य-पवित्र और रम्य दारुण रूपों पर ही मुग्ध है। केवल रम्यता उसे आकर्षित नहीं करती। इसमें रम्यता सर्वत्र ही दीप्ति, शुचिता या दाहकता से जुड़ी आती है। कथोपकथन, दृश्य वर्णन तथा चरित्र चित्रण तीनों में ही। उसके चरित्र एक से एक ज्वलंत शिखाओं जैसे हैं। भीष्म, द्रोण, कर्ण अश्वत्थामा, अर्जुन, भीम, अभिमन्यु युधिष्ठिर और वासुदेव कृष्ण। दीप्ति और ज्वलनशीलता ही इनका मुख्य गुण है। महाकाव्य की नायिका है याज्ञसेनी द्रौपदी। द्रौपदी एक अग्नि सम्भवा कन्या है। "वेदीमध्य समुत्पन्ना, पद्मपत्रनिभेक्षणा"। द्रौपदी एक ऐसा चरित्र है जिसके लिए रूप और प्रकृति दोनों दृष्टियों से उचित संज्ञा होगी 'स्वाहा'। उसके सौन्दर्य का वर्णन करते हुए कवि ने कहा दीप्ता अग्निशिखामिव'। नारी सौन्दर्य की यही प्रिय उपमा है इस महाकाव्य में।

कहने का तात्पर्य यह है कि महाकाव्य में यथार्थ के दो स्तर हैं। एक तो निरंतर हाहाकारमय 'भवति' (बिकमिंग) का क्रियाशील स्तर और दूसरा है आघ्रात दृष्टिसम्पन्न बोध का 'अस्ति' (बीइंग) वाला स्तर। भवति' और 'अस्ति', सक्रियता और स्थिरप्रज्ञबोध दोनों इसमें साथ साथ विद्यमान हैं। प्रथम स्तर में नायक बन कर विचरण करता है अर्जुन और दूसरे स्तर का नायक है धीर-प्रशान्त युधिष्ठिर। चूंकि कथा में यथार्थ के दो स्तर हैं और इसी से इस काव्य के नायक भी दो हैं अर्जुन और युधिष्ठिर। अर्जुन अग्नि को मुक्त उद्दाम, छन्द हीन और क्षुब्ध प्रकृति का प्रतीक है तो युधिष्ठिर उसी अग्नि की धीर शान्त स्थिर होम शिखा का। पर दोनों ही अग्नि हैं। अर्जुन अग्नि के रथ पर सवार होकर चलता है, अग्नि का धनुषबाण धारण करता है सारथी ही साक्षात् कालाग्नि रूप वासुदेव और ध्वज-लाञ्छन है रामावतार को रुद्राग्नि अर्थात् मारुति। अर्जुन इन्द्र का पुत्र है और इन्द्र अन्तरिक्ष मण्डल का सविता है, विद्युताग्नि को धारण करता है। द्युमण्डल का सविता अपने तेज-पावक को उतारता है अंतरिक्ष में इन्द्र' रूप में और अपने मधु को उतारता है सोम' रूप में। जो द्युमण्डल में सविता है वही अन्तरिक्ष में इन्द्र और सोम है तथा पार्थिव मण्डल में अग्नि। यह एक प्रसिद्ध वैदिक समीकरण है। दूसरी दृष्टि से भी अर्जुन नर' का अवतार है। नर अर्थात् जीव। इसका प्रतीक है 'संकर्षण'। अर्जुन' शब्द का अर्थ होता है श्वेत गौर। अतः उसके नाम के भीतर संकर्षण रूप का संकेत है। संकर्षण ही विष्णु का रुद्र रूप है। अर्जुन यही रुद्राग्नि है। इस अर्जुन का सारथी है वासुदेव कृष्ण। माथुर कृष्ण और महाभारत के वासुदेव कृष्ण दोनों एक ही व्यक्ति हैं। तो भी दोनों के बीच प्रकृति का भेद है। माथुर कृष्ण सोमरूप है। महाभारत का कृष्ण अग्नि रूप। महाभारत काल में ही वासुदेव' शब्द का अर्थ 'वसुदेव का बेटा' ही नहीं होता था। यदि ऐसी बात होती तो काशी का पौण्ड्रक भी अपने को 'वासुदेव' घोषित करने नहीं जाता। महाभारत काल में ही यह शब्द परमात्मा का वाचक हो गया था। 'वासुदेव' शब्द 'वसु' शब्द से जुड़ा है। 'वसु' का एक अर्थ रुद्र भी होता है और वसु' का अर्थ सम्पत्ति भी होता है। अग्नि को 'रत्नधाततम' कह कर ऋग्वेद के प्रथम मंत्र में ही उसके वसु' होने का संकेत विद्यमान है। वस्तुतः 'वासुदेव' की अवधारणा

धन सम्पत्ति गृहस्थाग्नि, पाकाग्नि आदि अनेक तत्वों से बनी है और इस देवता का आगमन वदिक पथ से नहीं, आयलोकायत पथ से हुआ है। यह गृहस्थ जीवन की पाकाग्नि और होमाग्नि दोनों से जुड़ा हुआ अग्नि का ही नारायणीय सस्करण है।

महाभारत कथा के द्वार पर ही प्रथम घटना है 'खाण्डव दाह'। 'खाण्डव दाह' महाकाव्य की सारी कथा का 'सूचक' है। 'खाण्डव दाह' की घटना पूरे काव्य से काय कारण भाव मे नहीं जुडी है। कथा से इसका सम्बन्ध प्रत्यक्ष नहीं प्रतीकात्मक है। इसी से कवि ने इस घटना की स्थापना कथा के तोरण द्वार पर ही कर दी है। फिर आता है लाक्षागृह-प्रसंग। तत्पश्चात् मत्स्यवेध और अग्निसम्भवा याज्ञसेनी का पाच ज्वलन शिखाओं जैसे पुरुषों द्वारा पाणिग्रहण। चीर हरण महाभारत की केन्द्रीय घटना तथा कथा का केन्द्रीय बिम्ब है। अग्निकन्या द्रौपदी को निरावरण करने का अर्थ होता है कथा में कालाग्नि की कृत्या का निरावरण हो जाना और तब किसी की रक्षा नहीं है। इसी घटना से जन्म लेती है सर्वस्वान्तक स्वाहा शिखा, महाभारत का युद्ध और स्त्री पर्व की जलती हुई असख्य असख्य चिताओं का धूम्राच्छन्न हाहाकार। स्त्रीपर्व तक पहुँचते पहुँचते लगता है कि अर्जुन का विषाद जीत गया और भगवान की गीता हार गयी। सारी कथा का ही 'खाण्डवदाह' बन जाती है।

महाभारत म अग्नि की भूमिका बडी ही स्पष्ट है। कथाप्रवेश मे ही हम पाते हैं कि यह अग्नि रुग्ण है पीडित है सहज और स्वस्थ नहीं है। छन्दोबद्ध आहुति से उसे अजीर्ण हो गया है अत वह मुख का स्वाद बदलना चाहता है तथा अजीर्ण का विरेचन करना चाहता है छन्दमुक्त, स्वच्छन्द भक्षण द्वारा। नपी-तुली आहुतियां नहीं सर्वलोक भक्षण की क्षुधा लेकर वह अर्जुन कृष्ण के पास आता है और उसकी क्षुधा शान्ति तथा स्वाद तोष के लिए अर्जुन कृष्ण खाण्डवदाह' करते हैं। परन्तु कथा का सारा 'भवति प्रवाह ही एक तरह से खाण्डवदाह है। इस भवति के हाहाकारमय हुताशन जाल के बीच उठी है युधिष्ठिर की अभ्रान्त दृष्टि। यह भवति के हाहाकार के मध्य अस्ति' की महिमा का प्रतीक है। यही छवि हम भरोसा या आश्वासन दे जाती है मनुष्य की अन्तर्हित गरिमा के सन्दर्भ म। मनुष्य जीवन के शाश्वत मूल्यों की शान्ति महिमा को महाकाव्य मे इसी स्तर पर प्रतिष्ठित किया गया है। महाभारत पार्थिव मण्डल का काव्य है। पार्थिव मण्डल के यथार्थ जीवन के भवति और अस्ति, सापेक्ष और चरम, प्रवाहशील और स्थिर दोनों पक्षों में अग्नि की भूमिका एक ही साथ उपस्थित की गयी है। महाभारत मे यथार्थ अपनी चतुरंग सम्पूर्णता के साथ उपस्थित है। यहीं पर आधुनिक दृष्टि और ऋषि-दृष्टि का भेद स्पष्ट हो जाता है। आधुनिक दृष्टि भवति' के तीन आयामों वाला यथार्थ ही देख पाती है परन्तु चौथा अस्ति का आयाम देख पाने की उसमे क्षमता नहीं। इस क्षमता के अभाव म आधुनिक दृष्टि जीवन को सावाद्किता (जर्नलिज्म) से ऊपर उठा नहीं पाती है। यही कारण है कि आधुनिक साहित्य म सत्य की तलाश के नाम पर सावादिकता का वितान ही प्रमुख है। आधुनिक दृष्टि म उस निर्मम निर्मलता का अभाव है जो जीवन के चौथे आयाम अस्ति' का अनुभव रचने के लिए जरूरी है। कोई भी साहित्य जिसमे भवति के मध्य अस्ति का सकेत नहीं, न तो महान हो सकता है और न महत्वपूर्ण। यह एक कठोर सत्य है।

बहुत काल बाद गौतम बुद्ध ने दस हजार ब्राह्मणों और श्रमणों के सम्मुख बोलते हुए अग्नि के इस सर्वक्षय और दाहक रूप का उद्घाटन किया था, "भिक्षुओ सारे जल रहे हैं सारा दृश्यमान जगत् जल रहा है चारों ओर अग्नि ही अग्नि है। भिक्षुओ, यह आग किसकी है? यह आग है कामना की इच्छा की" (सुत्तम सुत्त)। वासना कामना की इन्धनहीन अग्नि ही पार्थिव मण्डल की 'भवति' वाली सचाई (रिअलिटी) है। बुद्ध ने इतिहास म निरन्तर चालू इस खाण्डवदाह का बोध ठीक ही किया था। परन्तु ब्राह्मण कवि व्यास अग्नि की इस भूमिका को समझने के बावजूद भी अग्नि को वन्दनीय मानता है क्योंकि

इसका एक दूसरा रूप है 'अस्ति' रूप। उस 'अस्ति' रूप की अग्निशिखा युधिष्ठिर का विवेक बनकर होमानल की तरह जलती ह। बौद्ध दृष्टि 'भवति' के भय स पीडित रही। ब्राह्मण दृष्टि ने 'भवति के भय को अगीकार लिया परन्तु उससे 'पद्मपत्रमिवाम्भसा' निलिप्त रहकर। वह 'भवति' को अगीकार कर के अस्ति' की तलाश करती है। 'अस्ति' को पकडना ही उसका लक्ष्य है। 'अस्ति' म ही उसके सारे आश्वासन छिपे हैं। यही ह दोना दृष्टियो म मौलिक प्रभेद।

अब 'श्रीमद्भागवत' को लें। मूल रूप से यह सोम की कथा है। माथुर कृष्ण इस सोम के प्रतिरूप हैं। सोममण्डल सूय की किरणो से ही प्रकाशित होता है। वस्तुत सोम या चन्द्र रात्रि सूर्य की ही कला है। इसी से सोम भी सूय रूपी विष्णु ही है। यह सोम अन्तरिक्ष मे प्रभामण्डल वन कर दृश्यमान होता है और धरती पर देह-देह म स्वास्थ्य और पुष्टि बन कर लताओ और अन्नो म 'रस' बन कर स्थित है। द्युमण्डल के सविता का 'मधु' अन्तरिक्ष के सोम मे अमृत और रस बन कर उतरता है। इस मधु का मूल उत्स है परमेष्ठीमण्डल अर्थात् नारायण की पद्मयोनि। सोममण्डल अन्तरिक्ष का ही एक भाग है। नारायण की पद्मयोनि का मधु सविता की किरणो के माध्यम से सोममण्डल मे उतरता है इसीलिए यह अन्तरिक्ष ही 'मधुवन' है और 'मधुरापुरी' है। इस 'मधुरा' पुरी का स्वामी है 'सोम'। 'गो' शब्द का अथ होता है रश्मि। यह द्युमण्डल से उतरी गौओ अर्थात् रश्मियो का इस मधुवन म पालन करता है, अत यह सोम ही गोपाल है। इसी सोमरूप विष्णु का नाम है 'गोपाविष्णु'। सोम की प्रिय पत्नी है रोहिणी। रोहिणी नक्षत्र मे अन्तरिक्ष म सोम शक्ति अति प्रबल रहती है और इसी नक्षत्र म वह धरती पर अवतीण होता है व्रजधाम म। व्रज' का एक अथ मेघ भी होता है। अत 'व्रजलोक' का अथ मेघलोक' यानी अन्तरिक्ष हो हुआ। यही 'गोलोक' भी है। रश्मियो का उत्स तो सविता रूप नारायण का द्युमण्डल है परन्तु उनकी विहार भूमि है अन्तरिक्ष। इस अन्तरिक्ष मे विष्णु के ही दो रूप 'इन्द्र' और साम' स्थित हैं। परन्तु द्वापर तक आते-आते इन्द्र का महत्व समाप्त है और सोम' रूप कृष्ण ही महत्वपूण हो जाता है। इन्द्र 'भोग' का प्रतीक है 'सोम' 'अनुराग' का। दोनो ही इच्छा शक्ति के देवता हैं, परन्तु इन्द्र की इच्छा शक्ति उवशी काम के उग्र रूप का प्रतीक है, परन्तु सोम की अमृता कला काम के सौम्य और उदात्त रूप का। पृथ्वी भोग भूमि नहीं है। यह कम भूमि है और भाव भूमि है। इसी से इन्द्र इसके उपयुक्त देवता नहीं। इसके उपयुक्त देवता हैं सोम सूय और अग्नि। इन्द्र और कृष्ण की प्रतिद्वन्द्विता के मूल म यही बात है। अन्यथा दोनो ही अन्तरिक्ष मण्डल की सवित्री शक्तिया के ही दो रूप हैं। दोना का मूल है सविता।

सारा नक्षत्र मण्डल ही छन्दोबद्ध चलता है और यही अन्तरिक्ष का रास मण्डल' है। रास के दो रूप होते हैं 'हल्लीशक' और 'रासक'। गोपियो के साथ कृष्ण का नत्य हल्लीशक नृत्य था जिसम नतकिया के मण्डलाकार व्यूह म केन्द्र म एक नतक रहता है। ठीक उसी तरह जस नक्षत्र मण्डल के चन्द्र म सोम है। इसका वणन हरिवश पुराण और विष्णु पुराण म मिलता है। परन्तु 'रासक' म प्रत्यक नतकी के साथ एक नतक चाहिए और इसीलिए भागवत की रासपचाध्यायी' म हर एक गापी के साथ एक माया-कृष्ण का वणन आता है। जीव गोस्वामी ने हल्लीशक को भी रासक का ही एक रूप कहा है। यही है वस्तुत सोम को केन्द्र म करके नित्य चलनवाला आकाश मण्डल के नक्षत्रो का नत्य। कृष्ण ही साम है। कृष्ण को षोडश कला का अवतार कहत हैं क्योकि सोम म भी षाडश कलाए हाती हैं। हाली के त्योहार का दूसरा नाम है दोलयात्रा। कहत हैं कि यह राधा-कृष्ण की दोलन कीडा का प्रतीक है। वस्तुत हाली को पूव रात्रि फाल्गुन पूर्णिमा को चन्द्र उत्तरा फाल्गुनी नक्षत्र का भाग करता है। फाल्गुनी नक्षत्र के साथ मास-पूर्णिमा का सयोग होन स ही इस मास का नाम पडा है फाल्गुन। उत्तरा फाल्गुनी प्रेम प्रणय आदि के लिए शुभ नक्षत्र मानी गयी है। इस नक्षत्र का दूसरा नाम है भग। भग अर्थात् नारी अगविशेष,

ऐश्वय और ऋद्धि। ऐश्वय के लिए एक और शब्द है 'राधस' जो सविता के वदिक मत्रा म कई बार आता है। सविता (विष्णु) को 'राधस' (ऐश्वय या सुख) का दाता कहा गया है।

' विभक्तार हवामहे वसो चित्रस्य राधस
सवितार नचशसम्।" ऋ १/२१/७

—(ऐश्वय वसु)—एव विचित्र सुखो (राधस) का वितरण करने वाले सविता की हम स्तुति करते हैं।)

एक अय मत्र म भी सविता का राधासि दाता' कहा गया है। सायणाचाय ने 'राधस' का अथ धन सम्पत्ति ही बताया है जो भग का अथ है। अत उत्तरा फाल्गुनी=भग=राधस' का समीकरण लब्ध हुआ। दूसर शब्दा म उत्तराफाल्गुनी का अथ 'राधस' या 'राधा' हुआ जो फाल्गुनी पूर्णिमा को सोम के साथ युक्त होती है। यही है राधा कृष्ण की दोलन लीला। कृष्ण ही सोम है और उत्तराफाल्गुनी राधा। इसी स धरता पर वसतोत्सव शुरू होता है। चैत्र और वैशाख वसन्त ऋतुए हैं। मधु माधव उनक वदिक नाम हैं। यह ऋतु साक्षात विष्णु है। 'ऋतूना कुसुमाकर' (गीता)। इसमे मधु तो कृष्ण हुआ। उसरा जोडा माधव मास स्त्रीलिंग मे 'राधा मास' कहा जाता है। वैशाख पूर्णिमा को सोम विशाखा' नक्षत्र का भाग करता है। विशाखा का पुराना नाम राधा है। तभी इसके बाद के नक्षत्र का अनुराधा कहते हैं। इसलिए वैशाख 'राधा माम है माधव की 'माधवी' का मास है। यो श्रीमदभागवत मे 'राधा' नाम नहीं। परन्तु वदाग ज्योतिष मे राधा' शब्द मौजूद है नक्षत्र रूप म और सोम ही षोडशकलावाले माधव हैं। अत 'राधा' के चरित्र की कल्पना परवर्तीकाल म निम्बाक सम्प्रदाय के आचार्यों ने कर डाली। बल्कि सस्कृत म राधा' शब्द भग' के समाना तर वतमान था ही। और यह भी सभव है कि आयलोकायत सस्कृति के लोक गीतों म 'राधा नाम की आभीर क या का कोई चरित्र हो, जो बाद म सस्कृत पुराणो म प्रविष्ट हो गया। 'गाथा सप्तशती' में राधा' का उल्लेख एक गाथा मे मिलता है म दम है गाथा कृष्ण की प्रणय लीला। कृष्ण राधा के मुख की धूल को पोछने के बहाने मुख मारुत दे रहे हैं (* गाथा सप्तशती-चतुथशताब्दी ईस्वी) सम्भवत राधा क साहित्यिक सदर्भो म से अब तक प्राप्त यह सर्वाधिक प्राचीन सदभ है। राधा ह्लादिनी शक्ति का प्रतीक है। 'राधा' के व्यक्तित्व की कल्पना भले हो 'राधा' का नाम रूप लेकर बाद म आयी हो। परन्तु ह्लादिनी शक्ति सोम कथा की सुषुम्ना नाडी रचती है 'श्रीमदभागवत' म ही। श्रीमद भागवत 'सोमकथा' है। सोम इच्छाशक्ति का दवता है, और माथुर कृष्ण साक्षात काम विग्रह है। एक ही साथ सयोग और विप्रलम्भ—दोनो का महाप्रतीक। इसका सकेत प्रसिद्ध श्लोक 'बर्हापीड नटवरवपु ' वाले श्लोक मे मिलता है। मयूरपक्ष' सयोग शृ गार का प्रतीक है और नटमुद्रा विप्रलम्भ का। रामकथा मे इच्छा शक्ति को दबाकर अवचेतन म गुप्त कर दिया गया है। वह सधिनी का का य है। 'सधिनी' क्रिया शक्ति है और सृष्टि के 'ऋत' और शील का रचती है। रामायण शील का महाकाव्य है। महाभारत सवित' अर्थात् बोध शक्ति का महाकाव्य है। बोध की निम्न और उच्च, लौकिक-परालौकिक, वास्तव-परावास्तव अस्ति भवति दोनो प्रकार की भूमियो का समग्र चित्र इसमे वतमान है।

रामायण सविता प्रधान काव्य है सधिनी का काव्य है और क्रियायोग (या पुरुषाथ योग) का काव्य है। यह बात स्पष्ट हो गयी थी धनुभ ग के अवसर पर। जब रामच द्र ने धनुष को तोडा था तो उसके तीन खण्ड हो गये थे। ज्ञानखण्ड व्योम म चला गया, इच्छा खण्ड पाताल म गुप्त हो गया और

★ मुह म°रुएण त कण्ह गो रअ राहिआए अवणेन्तो।
एताण बल्लवीण अण्णाण वि गोरअ हरसि (१८९)
(मुख मारुतेन त्व कृष्ण गो रज राधिकाया अपनयन्।
एतासा बल्लवीना अन्यासा अपि गौरव हरसि॥)

हाथ म रह गया केवल मध्य खण्ड क्रिया खण्ड। उसे ही उ होने धरती पर रख दिया था। दूसरे शब्दो मे इसका निहिताथ यह है कि रामावतार मे ज्ञान योग और इच्छायोग दोनो यवनिका के पीछे ठेल दिये जात हैं। उनकी भूमिका समाप्त नही होती। रहती है अवश्य क्योंकि सारे अवतारो म रामावतार ही रस, शील और अध्यात्म तीनो का पूण सतुलन उपस्थित करता है। परन्तु ज्ञान और इच्छा को रामावतार मे गौण रखा गया है और प्राधा य है क्रिया यानी पुरुषाथ का। यहा लीला मच पर क्रियायोग ही प्राधान्य पाता है। रामायण का आदश है गहस्थधम। गहस्थधम छ दहीन नही होता। यह छ दोबद्ध चलता है जसे ऋतुचक्र के छ द म सूय चलता है। इसका नायक है रामच द्र जो प्रथम तो सूयवशीय है, द्वितीयत आदित्य विष्णु का अवतार है। अत कथा का नायक है सूय। वस्तुत राम अ तरिक्ष के द्वादश आदित्यो म से एक केवल विष्णु के अवतरण नही बल्कि इनके ऊपर के मण्डल के अधिदेवता सविता या परासूय के अवतरण हैं। इसकी नायिका सीता परासूय की सावित्री और सामा दोना का सयुक्त प्रतिनिधित्व करती है। 'सीता' म 'स' वण 'सोमा' का प्रतिनिधित्व करता है और 'त वण गायत्रीबीज है या पराबीज है। इसकी कथा मे ७ काण्ड हैं जो सावित्री मत्र के ७ अक्षरो ओ ह्रीं सावित्र्यै नम ' का प्रतिनिधित्व करते हैं। इसके अ दर २४ हजार श्लोक है जो प्रचलित सावित्री मत्र (जिसे 'गायत्री' भी कहते ह क्योंकि प्रात सावित्री की सज्ञा गायत्री है। 'तत्सवितुर वरेण्य भर्गो देवस्य धीमहि धियो यो न प्रचोदयात ' के २४ अक्षरो का प्रतिनिधित्व करते हैं। इसके अतिरिक्त रामच द्र के गुरु हैं विश्वामित्र जो गायत्री या सावित्री की उपासना के प्रवतक हैं। रामकथा मे गोपनीय शैली मे गायत्री के चारो रूपो की स्थापना की गयी है। गोपनीय शली भारतवष की आप पद्धति है। गम्भीर एव रहस्यमूलक बातें सरे बाजार प्रत्यक्ष ढग से उपस्थित करने का निषेध है। रामकथा को सविता शक्ति से सम्पृक्त बनाने के लिए कवि ने प्रात गायत्री ब्रह्माणी को प्रतिष्ठित किया है अहल्या रूप म, मध्याह्न का वष्णवी रूप सीता स्वय है, सांध्यगायत्री का रुद्राणी रूप प्रतिष्ठित है अनुसूया के भीतर और निशीथ की नील सरस्वती रूपा तुरीया प्रतिष्ठित की गयी है त्रिजटा के माध्यम से। विष्णु मध्याह्न सूय को कहते हैं। राम हैं मध्याह्नसूय और उनकी नायिका हैं वैष्णवी शक्ति सीता। सूयमण्डल की एक उपमा है रामायण मे ' शरण्य सवसत्वानाम '—सूय ही सारे जीवन का और जीवो का परम आश्रय है और इसी फामू ले पर रामका चरित्र भी विकसित किया है जिससे काव्य का नायक भारतीय वाङमय म सूय बनकर प्रतिष्ठित है।

वस्तुत रामकथा की 'मूल रूढि' द्यु मण्डल की कथा है। यो हम रामायण को 'एलेगरी या रूपक नही मानते। यह अवतार कथा है और अवतार घटित होता है। पर तु इस घटना' का 'पटन या 'मॉटिफ मेल खाता है सृष्टि के आदि मे प्राण विरोधी तमस द्वारा पदमयोनि से निसृत मधु और चत य की शक्ति क अपहरण की चेष्टा से। यह द्व द्व सृष्टि के आदि पव की कथा है। रामायणकार ने इस रामकथा के भीतर आदिपव की द्वद्वकथा को आविष्कृत किया है और द्यु मण्डल के नायक सविता का प्रतिरूप देखा है रामच द्र म। इसीलिए यह का य सूय प्रधान हो गया है और राम 'सवितृमण्डल मध्यवर्ती नारायण के अवतार बन गये हैं। सम्पूण काव्य ही प्रकाश, तपस और तेज के बिम्बो स भरा हुआ है। रामकथा रूपक नही आख्यान है। रूपक (एलेगरी) कल्पित हो सकता है पर तु आख्यान' (लीजेण्ड) जनश्रुति पर आधारित रहता है और जनश्रुति अपने आखिरी विश्लेषण म इतिहास से ही जुडी रहती है। तो रामकथा क आख्यान मे रामायणकार न चत य और तमस का देवी और असुर का सनातन द्वन्द्व' देखा है और देवी है द्यु मण्डल के सूय की महामाधवी'। इसी स राम के चरित्र के विकास का साँचा सूर्यात्मक है और सीता या परासूय रूपा नारायण की आदि माधवी का रूप द दिया गया है। कथा अपने नाभि सस्करण' मे ही सकता है कि मात्र नाराशसी गाथा या मानुषी कथा रही हो। परतु परवर्ती सम्पादना और सवद्ध नो के बाद

रामायण जिस रूप म हम प्राप्त है उसम 'रामत्व' का अतिमानुषी तथा दिव्य रूप प्रतिष्ठित है और इसी रूप के सदभ मे हम कहते हैं कि 'रामकथा' परासूय या आदि सविता की कथा है। धुध या तमस के साथ ज्योति या प्रकाश का द्वन्द्व यह आय जाति का सावदेशिक मोतीफ' (कथारूढि) है। परतु 'कथारूढि' और 'आख्यान' दोना दो चीजें हैं। 'कथारूढि या 'कथारीढ' एक ही रहते हुए भी आख्यान प्रत्यक देश म एक विशेष रूप या आकृति ग्रहण करता है जो उस देश की सस्कृति और भूगोल के द्वारा नियमित होता है। 'तमस' के द्वारा ज्योति का अपहरण फिर द्वन्द्व—अत म सूय द्वारा ज्योति का उद्धार और तमस की पराजय—यह है मूल कथारीढ। नास और टयूटानिक गाथाओ मे यह एक रूप लेता है देवमण्डल की श्री रूपा फ्रिआ' (फ्रिगा) का असुरा द्वारा अपहरण और दवता वुध (वोडेन) द्वारा उद्धार। फ्रिआ' देवताओ की स्वमा है और दवलोक की श्री है। यह बहन के अपहरण और उद्धार की कथा है। यह कथा 'आख्यान' नही बल्कि 'मिथ' है। ग्रीक और होमरीय गाथा मे यही कथा रूढि पुत्री हलेन' के अपहरण की कथा बनता है। यहाँ असुरो द्वारा सोमलता का अपहरण अमृत के लिए देवासुर सग्राम और महिषासुर द्वारा देवी के अपहरण की चेष्टा, इसी 'कथारूढि पर आधारित 'मिथ' है। मिथ 'रूपक' भी होते है और जनश्रुति आधारित 'आख्यान' भी। दवी महिषासुर को कथा रूपक है, भुक्त इतिहास नही। परतु रामकथा आख्यान है और भुक्त इतिहास स किसी न किसी रूप म जुडी है, प्रत्यक्ष या अप्रत्यक्ष। अयथा यह इतनी व्यापक जनश्रुति का रूप नही लती। आय जाति प्रकाश से प्रतिबद्ध जाति रही है। तमसो मा ज्योतिगमय' इसकी मूल प्राथना रही है। ज्योति, मधु प्राण अमृत, राम और चतय के उद्धार के लिए समर आय साहित्य का प्रिय विषय रहा है। प्रत्येक आय कवि ने इस विषय को आकृति प्रकृति दी है स्वतत्र रूप से। कथारूढि एक होते हुए भी आख्याना की आकृति प्रकृति और चरित्र क सांच एक दूसरे से एकदम भिन्न हैं। इतने भिन्न कि उनके मध्य बादरायण सम्बध' की भी कल्पना नही की जा सकती।

रामायण की प्रकृति म सूय का चरित्र और सूय का आवेश प्रतिष्ठित है। सम्पूण महाकाव्य में प्रकाश और 'तपस' की 'इमजरी' ही प्रमुख है। इस काव्य का प्रथम शब्द ही है तप'। आ तप स्वाध्यायनिरत तपस्विना वाग्विदा वरम ।" सूय का प्रधान गुण है तपना और छदोबद्ध रीति से चलना। इसी स रामायण तप प्रधान और मर्यादा प्रधान काव्य है। ऋषियो के आश्रम मण्डलो क लिए तथा रामचद्र क व्यक्तित्व के लिये तपते सूयमण्डल की उपमा दी गयी है। सूय जावो का परम आश्रय है। "शरण्य सवभूतानाम्"। रामचद्र के लिए भी यही वाक्य प्रयुक्त हुआ है और अरण्य काण्ड के द्वार पर स्थित तपस्वीमण्डल के लिए भी। रामकथा का प्रत्यक पाजिटिव चरित्र तप' और मर्यादा क छद' स जुडा है। तप' और ऋत' अर्थात नियमानुशासन सूय के मुख्य गुण हैं। और रामायण क चरित्रा म राम लक्ष्मण, भरत, हनुमान सीता कौशल्या आदि सभी चरित्र अपने अपने ढग स ,तप' और ऋत स जुडे हैं। उत्तरचरित प्राप्त हो सकता है बाद म जुडा हो सकता है परन्तु आज वह रामायण' का अभिन्न अग बन गया है। उत्तरचरित राम क जीवन म तप' की महिमा को करुण रस की आकृति म रखना है। सूय जस अपन हृदय म हजार हजार टन कोबाल्ट होलियम हाइड्रोजन का अविराम दाह करत हुए स्थित है और सारे जगत को प्रकाश और प्राणमधु बाँटता है, बिना किसी आह उह' क, वस ही उत्तरचरित' क राम हैं। भवभूति न जरा सा इशारा किया है राम क इस 'तप' के बारे म पुटपाक प्रतीकाशस्य रामस्य करुणो रस" कह कर। ऋत या छद' की रक्षा क लिए यह अविराम तप' अविराम यत्रणा भाग ही राम को सूय की तरह शरण्य सवभूतानाम्' की महिमा प्रदान करवा है।

कहने का तात्पय यह कि बाह्य और आतरिक कथा रूप और चरित्र दोना दृष्टि स रामायण एक सूय प्रतिबद्ध काव्य है। सूय म प्रतिबद्ध होन क कारण ही यह इच्छातिरिक्त नही, क्रिया शक्ति का

लीला मच है। इसकी मुख्य भावभूमि शील प्रधान (एथिकल) है। इसमे स्थापित सौदर्य-बोध सचेत, नीरोग और कदमहीन है। यहाँ तप' है, भावुकता की परिलता नही।

महाभारत के बारे म श्री सुकठणकर महोदय ने कहा है कि ' वुइ आर इट। आइ मीन दि रिअल वुइ।'' 'हम ही महाभारत हैं—'हम' से हमारा तात्पय 'खाँटी हम' स है'। इसी तरह रामायण के बारे म भी कहा जा सकता है वुइ आर इट, आइ मीन दि आयडिअल वुइ'' अर्थात 'हम ही रामायण हैं आदश रूप' म। 'रामायण' हम जो होना चाहिए वह है। महाभारत हम' जा हैं' वह है। बिना होना चाहने की आकाक्षा के केवल 'होना' कोई महत्व नहीं रखता। 'होना' से भी ज्यादा महत्वपूण है हमारा स्वप्न, हमारा लक्ष्य, वह जो होने की तृषा हम म है। साहित्य इसी तृषा की प्रेरणा को जगाता है। ऐसा साहित्य किसी भी काल स दभ म अप्रासगिक नही हो सकता। मनुष्यता के सर्वोच्च और मौलिक लक्षणा की जो सुन्दरतम आकृति भारतीय परिवेश मे सम्भव है उसका 'माडेल या फामू ला रामायण महाकाव्य प्रस्तुत करता है। जिस दिन इस देश म आदश नागरिक, आदर्श पुत्र, आदर्श माँ, आदर्श पति, आदर्श पत्नी और आदर्श बन्धु होना अप्रासगिक हो जायगा, जिस दिन भारतीय के लिए 'मनुष्य' हाना ही अप्रासगिक हो जायगा, उस दिन हम मान लेंगे कि हाँ, अब रामायण भी अप्रासगिक हो गयी। अन्यथा नही।

जो बुद्धिवादी इसकी प्रासगिकता का प्रश्न उठाते हैं वे खुद अपना चरित्र और चेहरा दपण म क्या नही देखते कि आज वे ही कितने प्रासगिक हैं, इस देश के भीतर और समस्त एशिया भूखण्ड के भीतर। स्वय घोषित 'हीरोइज्म' के बावजूद उनका चेहरा उनके व्यक्तित्व का पर्दाफाश कर देता ह कि उनकी भूमिका राजनीति के विदूषकों की है। वस्तुत वे प्रत्युत्तर के भी पात्र नही। केवल उपेक्षा क पात्र हैं। 'बातुल भून विवश मतवारे। ते नहिं बोलत वचन सँभारे।'

इधर प्राय एक सवाल पूछा जाता ह भारतीयता' क्या है ? मैं इस प्रश्न का यही उत्तर देता हूँ, ''भाई, एक वाक्य म मैं इसकी परिभाषा दे नहीं सकता। पर एक शब्द म दे सकता हूँ। वह शब्द है 'रामत्व। रामत्व ही भारतीयता है। राम जसा आदश भाई, आदश पुत्र आदर्श पति, आदर्श वीर और आदर्श राजा होना ही, राम जसा स्वभाव धारण करना ही, सही ढग से भारतीय होना ह। युधिष्ठिर विक्रम, अशाक अकबर और हमारे युग म महात्मा गाधी ने 'राम' जैसा स्वभाव धारण करने की चष्टा की, और इसीम वे वरेण्य माने गय। रामच द्र का निरासक्त पुरुषाथ याग और शील प्रधान दृष्टि ही गाधीजी का आदर्श था। और जब हम उन्हे नये भारत का राष्ट्रपिता कहते हैं तो यह बात हम महाकाव्य भूमि स जोड देते है। भारतीयता वस्तुत एक शील का नाम है। यह कोई भौगोलिक या राजनतिक आइडिया नहीं। इस शील' की सर्वोत्तम व्याख्या मिलती है रामायण के चरित्रो की जीवनलीला मे। शील' शब्द का प्रयोग चालू हिन्दी म मुरौवत' या सकोची स्वभाव के अथ म हाता है। शील मुरौवत' दाना शब्द साथ चलत हैं। परन्तु 'शील' शब्द का अथ वृहत्तर है। यह स्वभाव चरित्र की सम्पूर्ण आचरण सहिता का द्योतक शब्द है। बौद्धो ने धम का अथ आचरणगत ही रखा अत शील' शब्द बौद्ध साहित्य म धम' क समकक्ष चला गया। 'शील' की महिमा पर बौद्धो ने जोर दिया है और भाजन पान का मर्यादाओं तक उसका विस्तार किया है। शील के स दभ म बुद्ध का एक बड़ा ही सुन्दर वचन है

' चदन तगर वापि उप्पल अथवासिकी
एतम गधजातान सीलगधो अनुत्तरो।''

बल्कि साहित्य म जो महिमा 'ऋत' शब्द की है, महाकाव्यो पुराणा म जो महिमा धम की है बौद्ध साहित्य म शील' शब्द उसी के समकक्ष महिमा का धारण करके रहा है। सूक्ष्म दृष्टि म ऋत

'धम' और 'शील' इन शब्दो म परस्पर भेद है। परन्तु व्यावहारिक दष्टि से तीनों शब्दों का तात्पय एक ही होना है 'आचरण की सुन्दरता (एथिकल ब्यूटी)'। यो 'शील' एक ऐसा शब्द है जिसका अभारतीय भाषा म प्रतिशब्द पाना मुश्किल है। अग्रेजी का 'इयोस' शब्द जिससे 'एथिक्स' निकलता है इसके कुछ कुछ निकट है। डा० कृष्ण चैत य ने शील के भाव को स्पष्ट करने के लिए इसका अनुवाद किया है 'सोशियो कल्चरल ब्यूटी'। पर तु शील' मे 'सोशियो कल्चरल गुडनेस' भी निहित है। आचरण की 'भव्यता' और 'दिव्यता' दोना ही 'शील' के अन्दर निहित हैं। जो भव्य है वह सदव 'दिव्य नही होता। पर तु य 'दिव्य' भव्यता' के असख्य उदाहरण हमारे सामने हैं। तो भी काम चलाने के लिए आचरण सौन्दय या मॉरल ब्यूटी इसका अथ मान कर चल सकत हैं। इस भारतीय 'शील' की सर्वोत्तम व्याख्या मिलती है रामायण के प्रथम सग म तथा रघुवश के प्रथम सर्ग म। "को वस्मिन साम्प्रत लोक गुणवान कश्च वीयवान्" से शील' प्रश्न उठता है और नारद उत्तर दत हैं रामचन्द्र का पूरा चित्र उपस्थित करके। इस चित्र का पूरक चित्र है अयोध्याकाण्ड के प्रथम सर्ग म। ये दोनो सर्ग मिलकर 'रामत्व' के शील की तस्वीर पूरी करते हैं।

कालिदास व्यास वाल्मीकि के सतीथ बनते हैं। 'शाकु तल' और 'कुमारसभव' लिख कर नहीं बल्कि 'रघुवश' और 'पूवमेघ' लिखकर। 'पूवमेघ' भारत का भौगोलिक चेहरा देता ह और 'रघुवश' भारत की आत्मा प्रस्तुत करता ह रघुओ की 'शील'—गाथा द्वारा। वस्तुत रघुओ का 'शील' ही भारतीय 'शील' ह और रामचन्द्र सर्वोच्च प्रतिनिधि हैं। इस शील का फामूला या साचा वर्णित है, रघुवश के प्रथम सर्ग म ही।

'सोऽहमाजन्मशुद्धाना आफलोदयकमणाम
आसमुद्रक्षितीशाना मानाकरथवत्मनाम
यथाविधिहुताग्नीना यथाकामार्चितार्थिनाम
यथाऽपराधदण्डाना यथाकालप्रबोधिनाम
त्यागायसभृतार्थाना सत्याय मितभाषिणाम
यशसे विजिगीषूणा प्रजायै गहमेधिनाम
शशवेऽभ्यस्तविद्याना यौवने विषयषिणाम
वाधक्ये मुनिवृत्तीना योगेना ते तनुत्यजाम।' इत्यादि।

रघुओ के शील का यह फामूला मूलत रामायण बालकाण्ड के प्रथम सर्ग और अयोध्याकाण्ड के प्रथम सर्ग' से आया है। वस्तुत भारतीय दष्टि मे मनुष्यत्व का जो सवश्रेष्ठ रूप ह वह रघुवश और राम' के माध्यम से व्यक्त हुआ है। यही आदर्श भारतीय शील ह और इसी का नाम सही भारतीयता है। इसे दूसरे शब्दो म निरासक्त पुरुषाथ योग कह सकते हैं।

जब तक यह शील' रघुवश म सक्रिय रहता है रघुओ का उत्कष होता चला जाता ह। जहाँ जहाँ यह 'शील' कमजोर होता ह वहाँ ट्रेजेडी का सूत्रपात होता है। वस्तुत शील ही किसी व्यक्ति जाति या कुल के भीतर निरन्तर 'जीवनी शक्ति' है। इसके पराजित या क्षीण होने का अथ ह रिपु और मृत्यु की विजय। यह रघुओ का शील ही 'रामत्व' मे पूण आकृति लेता ह और भारतीयता की यही श्रेष्ठतम आकृति रचता ह।

मेरी अपनी धारणा है कि भारतवष का नाम 'भारत' शाकु तल भरत के नाम पर नही पडा है। न केवल जैन ग्रथ बल्कि हिंदू श्रीमदभागवत के अनुसार इस भूखण्ड का नाम भरत चक्रवर्ती के नाम पर पडा जो ऋषभदेव जी के पुत्र तथा बाहुबलि के भाई थे और इनकी राजधानी 'साकेत' थी। ये भी सूयवश से ही आते हैं। परन्तु मेरी धारणा है कि 'भरत' एक व्यक्ति नाम नही गण या समूह का नाम है। 'भरतो'

को कीर्ति का सदभ 'बहुवचन रूप मे सहिता और ब्राह्मण ग्रथो मे आया है। 'रघु' और 'भरत' शब्दो का प्रयोग प्राय बहुवचनात हुआ है, रघुओ की कीर्ति या 'भरतो की कीर्ति' कह कर। अत 'भारत' नाम 'भरतो' के कारण पडा है और य भरतगण सम्भवत उन आय कबीलो म से जो प्रथमपव म ही सप्तसिधु प्रदेश में प्रवेश करते हैं। ये प्रथम भारतगण सूयवशी थे च द्रवशी नही। एक म त्र म यह भी कहा गया है 'भरतो की अग्नि ने पुरुरवा की कीर्ति को ध्वस किया।" (अवधवासी लाला सीताराम द्वारा 'अवध के इतिहास' म उदधत) पुरुरवा चन्द्रवशी था और शाकु तल भरत का पूवज था। इस म त्र से ध्वनि निकलती है कि प्रथमपव के भरतगण चन्द्रवशी नहीं थे। हम निरुक्तकार का साक्ष्य लें तो बात और साफ हो जाती है। उसके अनुसार भरत' शब्द का अथ ही होता है सूय और उसकी प्रजा को इसी से 'भारती' कहते हैं "भरत आदित्य तस्य भा 'भारती।" रघुगण भी भरत वशी या सूयवशी थे। अत उनका शील ही भारतीय शील' का प्रामाणिक रूप हो, इस बात के लिए यह ऐतिहासिक युक्ति भी मिल जाती है।

परन्तु जिसे हम आज भारतीय 'शील' या भारतीयता कहत हैं उसका उदभव सप्तसिधु म नही बल्कि यमुना गगा सरजू सदानीरा की घाटियो म हुआ है और यह सभव हुआ है भरतवशीय रघुओ की आय सस्कृति और स्थानीय बाशिदो की निषाद सस्कृति के समन्वय से। आधुनिक भारत का शील सारस्वत नही 'गागय हैं और 'गगा' एक किरात निषाद भाषा का शब्द है। साथ ही 'गगा' भागीरथी भी है और रघुकुल दविदेवता' है। यह निषादा और रघुओ की नदी है। राम और निषाद गुह के आलिंगन के पूव ही ('भेंटेउ रामभद्र भरि बाहू') रघुकुल की आय सस्कृति और गुह की निषाद सस्कृति परस्पर आलिंगन कर चुकी थी। दोनो मिलकर एक समन्वित पथ पर चल रही थी। गागय आय का चरित्र ईरान और ग्रीस के यवन आय से इसी कारण भिन्न है। यह नक नव्य आयत्व ह जिसके देवता हैं सविता और विष्णु तथा शिव जिसका मत्र हैं गायत्री जिसकी उपासनापद्धति है पूजा और दक्षिणाचार इस नये आयत्व के गुरु है विश्वामित्र और अगस्त्य। इसके विपरीत रावण जो परम्परा को यदि प्रमाण माना जाय तो आयवशीय था। (उत्तमकुल पुलस्त कर नाती। शिव विरचि पूजेउ बहु भाती), तथा सारी राक्षस सभ्यता आदिम आयत्व और वामाचार का प्रतीक है। रावण कुम्भकर्ण, ब्रह्मा अर्थात 'प्रजापति' एव 'रुद्र' के उपासक हैं और मेघनाद अग्नि' का। 'प्रजापति' अग्नि और रुद्र आदिम आय देवमडल के देवता हैं। रामकथा को यदि हम जाति सघष मानें तो यह आदिम आय बनाम नव्य भारतीय आय की लडाई हैं। आय द्रविड सघष की बात करनी तो इस सन्दभ म शरारत भरी है। सारा द्राविड मडल तो लगोटा बाध कर रामचन्द्र के साथ था।

ब्राह्मण ग्रन्थो म एक कथा आती है। राजा रहूगण पूव की ओर मुख करके बठे थे। उनके मुख स अग्नि निकली। राजा उसके पीछे दौडे और राजा के पीछे उनका पुरोहित स्रुवा लेकर। अग्नि यमुना गगा-सरयू को पार कर सदानीरा गडक के तट पर जा रुकी। फलत यमुना से सदानीरा तक यन भूमि का विस्तार हो गया। मुझे लगता है कि यह कथा आर्यो के द्वितीय विस्तार का मिथकीकरण है और व्यक्तिवाचक सना रहूगण वस्तुत समूहवाचक रघुगण है। यमुना और सदानीरा के बीच त्रेता के राजवशो का इक्ष्वाकुओ स सम्ब ध था और भारतगण का ही एक भाग रहा होगा रघुगण जिसकी सत्ता बाद म स्वतन्त्र हो गयी और इन्हें ही 'गागय' आयत्व या नव्य आयत्व की सामाजिक और मानसिक भूमि के उदभव और सवद्धना का श्रेय है। इनके ही आचरण से उस शील' का विकास हुआ था जिसे कालान्तर म अखिल भारतीय शील' का रूप अल्प परिवतन के साथ प्राप्त हुआ। यह भारतीय शील' वस्तुत आय आर्येतर समन्वय का प्रतिफल था। ऐतिहासिक दृष्टि से यह आदिम आय 'शील से कुछ भिन्न, कुछ तरल और कुछ उदार था। ऐसी अवस्था म स्वाभाविक है कि रघुओ के शील' की सर्वोच्च गाथा रामायण

भारतीय 'शील' का शास्त्र बनकर हमारी कल्पना मे प्रतिष्ठित हो जाय। आज के कुछ 'करीअरिस्ट' सुविधावादी और राजनीति के दलाल बुद्धिजीवियो के कहने से क्या होता है ? तथ्य तो यह है कि भारतीय 'सोशियो कल्चरल ब्यूटी और सोशियो-कल्चरल गुड्नेस का दूसरा नाम है 'रामायण सस्कृति'।

अत रामायण हमारे निरासक्त पुरुषार्थ योग का और सामाजिक सास्कृतिक स्थिरता का महाकाव्य है वसे ही जसे श्रीमदभागवत हमारे सौ दर्यबोध और रस दृष्टि का, एव महाभारत हमारे 'भवति' स्तर पर विकासमान बाह्य जीवन का और उसके मध्य अस्ति स्तर के आत्मिकबोध का महाकाव्य है। ये तीन महा का य हमारी तीन आखें हैं जो हम क्रमश नैतिकता, रसदृष्टि तथा दर्शन पथ पर सही बोध और सही प्रेरणा देती रही हैं। इनमे सामाजिक दृष्टि स सर्वाधिक महत्वपूर्ण है रामायण। रसबोध और दार्शनिक बोध तो व्यक्ति से जुडे हैं, पर 'शील का सम्ब ध व्यक्ति और समूह दोनो से है। शील का एक अर्थ लज्जा शरम, हया भी है। लज्जा शरम हया एक बहुत बडा रक्षाकवच है जो हम अनुचित एव अपवित्र के प्रति पराभूत होने स रोकता है। लज्जा भगवती शक्ति है और 'ह्रीं' (देवी बीज) को लज्जाबीज भी कहते हैं। विष्णु पुराण भी कहता है कि 'धर्म' या 'शील' ही वस्त्र या परिधान है। जिसके पास 'धर्म' नहीं, 'शील' नहीं आचरण की कोई सहिता नही, वह 'नग्न' है। तो यह महाकाव्य हम 'शील' या परिधान देता है हमारी नग्नता को ढँकता है, हमे दिव्य मनुष्यता का निर्मोक देकर पशुत्व स रक्षा करता है। इस त्यागने का अर्थ होगा नग्न हो जाना, मनुष्यत्व के लक्षणो का परित्याग कर देना। अत हम इसे त्याग नही सकते। हम स कोई नग्न या निर्लज्ज या बेहया बनने में ही अपनी वाहवाही देखें तो ठीक है व जो चाहे करें। नगा नाव फाटे का ?' परन्तु हम म जो 'रिअल वुड' है, खाँटी हम' है, व इसे कस त्यागेंगे ? वस्तुत यह तो कर्ण के कवच की तरह भारतीय जीवन के ज म सहोदर हैं।

The Epic-Poetry in Sanskrit Literature

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Dr (Mrs) Usha Choudhury

The Epic Poetry in Sanskrit literature is generally classified as Itihāsa (epic history) and Mahakavya (the epic poem or the court epic) Of these two categories the Ramāyana and the Mahābhārata, the early epics of India are traditionally known as history or epic legends These two epics present the whole of the life of a society against a natural background with simplicity grandeur and authority They are encyclopaedic in their scope cyclic in structure and objective in nature These two great epics have been as it were the two eyes of the nation The magnitude pro fundity and loftiness desired in an epic are amply evident in these two epics of growth The values and ideals of life set forth in these works are universal and eternal The main aim of these two epics is the achievement of the four fold end of life (Purushārthacatushtayam) i e, righteousness wealth, fulfilment of desires and emancipation (Dharmarthakamamoksha) The leading motif in both the epics however, is the Indian idea of Dharma about which Vyasa gives commandment

Na jātu kamanna bhayānna lobhad
dharmam tyajejjivitasyāpi hetoh
Dharmo nityas sukhaduhkhe tvanitye
jivo nityo heturasya tvanityah

One should not relinquish *Dharma* out of love of pleasure or out of fear or out of avarice or out of love of life Dharma is eternal pleasure and pain are evanescent The soul is eternal but its embodiment is transient

The Ramayana consisting of 24,000 verses and Mahabharata a lakh verses are both composed in heroic metres shloka and Upajati The Ramāyana has a unified style whereas the Mahābharata is in its form due to the incorporated matter an encyclopaedia on Indian religion, philosophy social institutions legends and all other aspects of life The Mahabharata proclaims itself

Dharme rthe kāme mokse ca Bharatarshabha
Yadihāsti tadanyatra yannehāsti na tat kvacit

Ramā the embodiment of truth and righteousness has been portrayed in the Ramayana as an ideal epic hero The leading motifs of this epic such as the great love of Rama and Sita, brotherly love, love of father for the son and sincerety among friends etc have inspired and moulded the life pattern of the Indians for centuries Yudhisthira, the hero of the Mahabharata has also been delineated as an ideal of righteousness

and the battle of Mahabhārata was fought for the sole aim of establishing Dharma (Dharmasamsthāpanārtham) for which even the God is supposed to incarnate himself

The Rāmāyana is called the Ādikāvya the first of poems in the Sanskrit literature and truly did it inspire the later classical poets and serve as a model in poetic diction treatment and development of the theme portrayal of characters, delineation of emotions and formal features of poetic structure Mahābhārata is a storehouse of ancient and some of the stories e g, of Nala and Damayanti have been narrated in the most exquisite and graceful style It has instances of beautiful heroic poetry and has preserved some remarkable ancient *bard* poetry

The lament of mourners for the dead at the close of the battle is full of pathos and is masterpiece of elegiac poetry Life is the other name for strife and one must fight it out without compunction (yudhyasva vigatajvarah) is the eternal measage of Bhagavadgita the sacred song of the Mahābhārata The two epics have not only had tremendous influence on the life and civilization but also the development of languages and literature

The journey from the two natural epics of growth to the artificial epic poems or the Mahakavyas must have certainly been very interesting but the epic creations of the early poets are not available The early existence of the court epic is furnished by the statement of Rājshekhara who ascribes the authorship of a kavya the *Jambavati vijaya* to Pānini who lived in the 4th century B C Patanjali in the 2nd century B C gives testimony to a kavya named *Vararucakavya* and mentions three romances entitled *Vasavadatta Sumanottara* and *Bhaimavathi* All these indicate the existence of kavya which can further be corroborated by the *Chandas Sutra* of *Pingala* which deals with classical prosody after dealing with the Vedic metre thus giving an evidence of the early existence of Kavya literature

Analysing the form of the Mahakāvya or epic poem the Sanskrit poeticians say that the theme should be taken from either history or the old narratives and divided into cantos (Sargas) which can go upto twenty The unfoldment of the subject deals not with events as with situations at various points in the story The epic is a series of chosen moments The hero should be noble and valiant who dominates the whole poem The aim is to express the four ends of life and according to *Bhāmaha* aesthethic experience (Rasa) should be produced by a good epic There should be description of towns oceans mountains seasons the rising and setting of sun and moon love separation battles and hero's triumph etc Infact the canvas of the epic poem is very big and is congruent with the nature of the world and at the same time it develops itself into a generalised symbol of human endeavour In a nutshell as Prof Raghavan says, the idealogy bequeathed to the classical poets by Vyasa and Valmiki was to project through the epic or long poems (Mahākāvya) the personality and the heroic acts of one of exalted nature *(dhirodatta)* or one who was a ruler sage *(rajarshi)* and an upholder of Dharma

The first writer of epic poems in Sanskrit is a Buddhist poet Ashvaghosha who lived in the first or second century A D The two epics of Ashvaghosha the *Bhuddha charita* and *Saundarananda* deal with the life of Buddha and the conversion of the

reluctant Nanda, the half—brother of Buddha respectively This was the time of Kanishka, the famous Kusana King who was a great patron of Indian art and literature and follower of Buddhism That a Buddhist should have thought to compose ornate epics in Sanskrit language for the propagation of the Buddhistic doctrines proves the attractiveness and popularity of this literary art According to the author it is written mainly for the sake of *Vyupashānti* (attainment of spiritual peace) Though this ethical purpose goes against the aims of kavya yet his strict conformity to the rules of epic poetry proves his poetic mastery in dealing with a literary form Besides its didactism particularly in Saundarananda where at the end the poet mostly exhorts to follow the Buddhistic moral and spiritual path and discusses at length the principles of this philo sophy it is a poetical work of brilliance and vitality He develops the characters with acute sympathy and builds up the spiritual tension very effectively and relates the story as how Buddha converted his brother Nanda who was immersed in the ocean of worldly pleasures and love for his beautiful wife Sundari He writes most realistically about love and denounces it at the end by asking the reader to blow off the poetic dust and take the embedded spiritual gold but 'Ashvaghosha's poetry is too substantial to be thus blown away Of course his famous epic is Buddhacarita Of its 28 cantos a little less than half is now available in the original but complete translations in Chinese and Tibetan have been preserved The Chinese Buddhist pilgrim Hsing who visited India in the 7th century wrote The Buddhacarita is widely read or sung throughout the five divisions of India and the countries of the Southern Sea It deals with the story of Buddha as how does he win enlightenment whereas in Saundarananda Buddha helps in bringing enlightenment to his brother The poet here displays a complete mastery over the technique of kavya and his style is on the whole charming and natural Influence of Valmiki is very much evident in both the epics

The continuity of the epic style in the writing of later Sanskrit poets found its pinnacle in the works of Kalidāsa Most scholars are of the opinion that Kālidāsa be longed to the Gupta period and lived during the reign of Chandra Gupta II (3rd to 4th century A D) Kalidas wrote two epic poems Raghuvamsha and Kumarasambhava The Kumarasambhava is an epic in seventeen cantos of which the first eight are believed to be genuine The theme of the epic is the marriage of Lord Shiva and Uma Uma falls in love with Shiva and finds him with great hardship The idea is that the sublime love can be achieved only through austerity and this love blossoms in the birth of a heroic son who becomes the general of the forces of the Gods and vanquishes the demon Taraka to deliver the world from its sufferings The Raghuvamsha which is undoubtedly the work of a mature hand deals with the life history of the kings of the Ikshvāku family in general and of Rama in particular This epic composed in nineteen cantos reflects all the sides of the poet s mind and gives ample evidence of a master poet and of supreme aesthete who has presented a perfect picture of Indian attitude ideals and vision in life Both the epics illustrate Kalidasa s descriptive power The poetical delineation of the six seasons and of the beauties of nature specially the grandeur of the Himālayas along with the description of the quest of Uma for Shiva exhibit his unique understanding of human emotions and the effect of seasons on them The skill of Kalidasa

in the use of similes is proverbial The similes employed by Kalidasa seldom fail to heighten the narrative sequence as well as achieve a subtle consistency of internal relations A striking example is being given below from the 6th canto of the Raghuvamsha which describes the svayamvara (self selection of husband) of Indumati who is compared to the moving flame of the lamp and the kings, rendered lustreless as she leaves with the road way that becomes devoid of light as the flame passes away at night

Samcārini dipaśhikhaiva rātrau
yam yam vyatitāya patimvarā sa
Narendramārgātta iva prapede
vivarnabhāvam sa bhumipālah

Kālidasa s epics present a balanced pursuit of virtue by provoking thoughts for the enlightened Raghuvamsha gives illustrations of the four achievements of life which are embodied in the actions of the various kings An imbalanced attitude to the values of life would culminate into human tragedy is well depicted in the portrayal of Agni varha in 19th canto of the same epic The poet talks about the Indian concepts of life which combines ephemeral with spiritual He gives words to a deep philosophy of human endeavour and a transcendent reality In Kumarasambhava there is a prayer which says "You who are the origin of the world are yourself without origin you are the destroyer of the world and are yourself indestructible, you the beginningless are the beginner of the world and the Lord of the world are you without any master" It is said by the scholars that an integrated world view, a sense of kinship with man and nature a profound poetic sensibility and above all a deep philosophy and an infallible Varte enabled Kalidāsa s poetry to win a place in the world heritage

After Kalidasa, it is Bhāravi who is termed as second in importance among the writers of the Mahakāvyas He is mentioned with Kalidasa in the famous Aihole inscription of Pulakesin II dated 634 A D Bharavi has to his credit only one epic viz. the Kiratarjuniyam the theme of which is taken from an incident of the Mahabhārata which describes how Arjuna obtained the Pashupata weapon from Shiva This single incident has been developed into nineteen cantos written in a decorative style though with depth of meaning (Arthagaurava) His power of description is great but he forgets at times that it is an organic part and that it is required only to help in the unfold ment of the narrative But it will be wrong to deny his remarkable observation of the beauties of nature and maidens

Katipayasahakārapushparabhys, tanurtuhino lpavinidrasinduvārah
Surabhimukhahimantalamil samupayayau śiśirah smaraikabandhun

Then came the cool season love s one friend the harbinger of the advent of spring and of the end of the winter charming with few mango flowers, possessed of little frost and a few Sinduvara flowers just blossomed

Bhatti is another famous writer of epic poetry It is believed that he lived in the beginning of the 6th century or at the latest in the middle of the 7th His work

Ravanavadha which is usually known as Bhattikavya serves the dual purpose of narrating the story of Rama and illustrating the rules of grammar It contains twenty two cantos and is divided into four sections Though this epic poem is written deliberately to illustrate rules of grammar and rhetoric yet in more places than one the poet has given ample evidence of his artistic talents At the time of Sita s fire ordeal he manages to put fine poetic touches to magnify the poignant moment O wind purifying all throughout the three worlds moving amidst all creatures, know that my mind is free from sin Laksmana make a funeral pyre a medicine for my grievous woe Let Rama be pleased with me today or if I am tainted, let fire bring an end to me

Magha occupies an illustrious position in the history of Sanskrit epic poetry He lived during the later part of the seventh century The theme of his epic poem Sisūpalavadha is taken from Mahabharata It describes in twenty cantos the killing of Sisūpala the king of Cedi by Krishna His style is decorative and he finds pleasure in exhibiting his power of twisting language In fact because of a slender episode he is forced to surrender his artistic propriety while expanding it by descriptions and other Subterfuges But it was an era of elaboration and embelishment in the ornate style of the court epic so he earned great praise from the Indian writers during that and later period One of them says that it requires one s life time to study the Meghadūta and the poem of Magha Another declares that Māgha has exhausted the whole vocabulary in the first nine cantos of his poems after which no new word is found He is a poet of skill and yet he commands much luxuriance of expression and thought The charm of his diction lies in the choice of words soft and sweet, set in a musical rhythm that chimes like the gentle ripples of stream For example

Rājiva rāji vaśa lolabhringham musnantam usanam talibhis tarunam
Kāntālakakāntā lalanāh surānām raksobhira ksobhitam udvahantam

That mountain on which the trees hovered over the beds of lotuses on which the clumps of trees mitigated the heat of the sun and the divine damsels with the lovely ringlets of hair roamed unmolested by the demons' But it is a fact that Magha mostly imitated Bharavi s laboured style which reached its climax in Sriharsha's *Naisadhiyacarita* Before Sriharsha we have the works like Haravijaya of Ratnakara of 9th century A D This is an epic poem of 50 cantos dealing with a Shaivite theme Another Mahakavya is Srikanthacarita of Maikha belonging to the 12th century and a poet of Kashmir These are written according to the prescriptions given by poetics but their plots are feeble and the glorification of Lord Shiva seems to be their main motive

The fascinating story of Nala and Damayanti of the Mahabharata forms the central theme of Śriharsha s masterpiece the Naishadhacarita He belongs to the 12th century A D and was a monistic dialectician but his epic poem in twenty two cantos proves his worth as a poet of great talent and skill He turns a simple tale into an epic theme As a matter of fact the Naisadhiya is a true representative of Śriharsha s erudition and poetic genius He may not be possessing the poetic suggestion (vyanjanā) which distinguishes the writings of great Indian poets like Kalidasa but his power of

expression is captivating His epic illustrates his deep knowledge of philosophy and is termed as a tonic for the learned (vidvadaushadham)

In the following verse there is a reference to Vedanta

Netrāni vidarbhasutāsakhinam
vimukta tat tad vishayagrahāni
Prāpustamekam nirupākhyarupam
Brahmeva cetāmsi yatavrātanam

Just as the minds of the ascetics forsaking their attachment to the objects of senses attain the One Absolute whose nature is beyond the range of expression similarly, the eyes of Damayanti s friends averting their attention from the various objects were fixed on the swan whose beauty was beyond all description' Śriharsha is very famous for charm of words (padalālityam) There is grace and eloquence in his diction freshness and vivacity in his style, smoothness and flow in his expressions and tenderness and feeling in his descriptions

Besides these famous epic poems we have a long list of lesser epic poems in the later part of the classical period One thing unique of these epics is that even if they lack poetic sensibility yet they betray deep and encompassing scholarship and hardwork of the poets So it is not very right to call that age 'the age of decadence in Sanskrit literature On the other hand it was the age of profound literary activity and advancement in a particular trend of literature We have epic poems like Mahabharata by Amarachandra Suri *Naranārayanananda* by Vastupala and *Pandavacarita* by Devaprabha Suri, all belonging to the 13th century The themes of all these Mahakāvyas are taken from the Mahabhārata In the same way Ramāyana has furnished themes for Chakrakavi who wrote *Jānakiparinaya* in 17th century and for Kavimalla who composed Udararaghava in the 14th century Krishnananda and Vamanabhatta Bana in their epic poems *Sahridayananda* and *Nalābhyudaya* picked up the Nala Damayanti story Lolimba Raja of 11th century and Venkatadesika of 14th century wrote *Harivilāsa* and *Yadavābhyudaya* respectively to illustrate the Krishna legend Nilakantha Diksita in his two Mahakavyas *Śivalilārnava* and *Gangāvatarana* propitiates Lord Shiva In fact in most of these epics one finds that the plot moves on two levels one, erotic love and second ascetic renunciation Then we have epics written on the lines of Bhatti where kavya serves the double purpose of narration of a story and the illustration of the rules of grammar

Bhatta Bhauma in *Ravanārjuniyam* Halayudha in *Kavirahasya* and Vasudeva in Vasudevavijaya achieved this double purpose of illustrating grammatical rules and the concepts of poetics along with creating the ornate epic poems In fact we find many more epics of this nature Here the poetic sensibility and scholarship are implacably interwoven to give a lasting effect of the taste of that era

The tradition of poetic composition in the epic genre has been transferred to all the modern Indian languages and has at the same time continued in the Sanskrit language which pulsates with life through poetic activity in various aspects of literature even today

When we say epic poetry we are immediately reminded of an age where everything is larger than life The poet s powers are devoted not to making a story but to making an epic out of a famous story so he concentrates more on building up his various characters, bestowing them with everything which is high and idealistic The poet goes on describing various moments in the story to show his poetic skill and above all his main endeavour remains to bring about a synthesis between the temporal happiness and spiritual bliss Above all epics in Sanskrit poetry are well known for the universal human quality but at the same time due to their multidimensional quality they can be enjoyed as sheer poetry also

नाट्यशास्त्र : प्रकृति और परम्परा

श्रीमती इन्दुजा अवस्थी

भारतीय नाट्य आलोचना का दो हजार वर्ष पुराना ग्रन्थ—भरत का नाट्यशास्त्र—पूर्णतया व्यावहारिक लक्षण-ग्रंथ है। उसमे नाट्य प्रस्तुति के विविध पक्षो और व्यवहारो का सर्वांगीण विश्लेषण किया गया है। भरत अपने समय की जिस अत्यंत जीवंत एवं समृद्ध नाट्य परम्परा के साक्षी थे, स्वयं उसके प्रयोक्ता भी थे (त्वं पुत्रशतसंयुक्त प्रयोक्ताऽस्य भवानघ ॥ ना० शा० १/२४), उसी का विवेचन उन्होने अपने ग्रन्थ में किया है। नाट्यशास्त्र मे नाट्यकला के सिद्धान्त पक्ष के साथ नाट्य प्रयोग और अभिनय के विविध प्रकार, लोकधर्मी और नाट्यधर्मी, वृत्तियां और प्रवृत्तियां, नाटक मे संगीत और नृत्य का प्रयोग तथा रंग प्रदर्शन के कुछ व्यवहार जैसे पूर्वरंग आदि का स्पष्ट और अत्यन्त व्यावहारिक विवेचन है। नाट्यशास्त्र में भरत ने विवेचनीय ग्यारह विषयों का उल्लेख किया है

रसा भावा ह्यभिनया धर्मी वृत्तिप्रवृत्तय ।
सिद्धि स्वरास्तथातोद्य गान रंगश्च संग्रह ॥

(ना० शा० ६ १०)

अर्थात् रस तथा भाव अभिनय, धर्मी, वृत्तियाँ और प्रवृत्तियाँ, नाट्य सफलता के लिए अनिवार्य तत्व, वाद्य तथा मौखिक संगीत और नाट्य मे उनका एकजुट प्रयोग रंग संग्रह है (जिनका विश्लेषण नाट्यशास्त्र में किया गया है।)

खेद की बात है कि बाद के नाट्य अध्येताओ और रंगकर्मियो के सामने नाट्यशास्त्र का प्रायोगिक रूप उतना महत्वपूर्ण नही रहा। उन नाट्य (काव्य) शास्त्रियों की दृष्टि नाटक के व्यवहार पक्ष से हट कर रस सिद्धान्त के अधिक-से अधिक सूक्ष्म विवेचन की ओर चली गई। उनका अध्ययन रसनिष्पत्ति की टीकाओं में ही सीमित रह गया और वह रस सिद्धान्त सुविकसित और रससिद्ध नाट्यप्रस्तुतियो से जुड़ा हुआ था—और उनका अनिवार्य अंग था—इस तथ्य की उपेक्षा कर दी गई। इसका एक बहुत बड़ा कारण यह था कि दसवीं शताब्दी के बाद (उसके पहले की व्याख्यायें उपलब्ध नहीं हैं) संस्कृत नाटको की प्रयोग परम्परा विविध राजनीतिक और सामाजिक कारणों से क्षीण हो गई थी और नाट्यशास्त्र की मान्यताओं और रंग व्यवहारो की अभिव्यक्ति जिन पारम्परिक नाट्यरूपो मे सजीव थी विवेचकों ने उनको साहित्येतर मानकर उपेक्षणीय समझा।

नाट्य प्रयोग सम्बन्धी सभी विषयो का नाट्यशास्त्र में जिस प्रकार विवेचन किया गया है उससे इसके रचयिता का व्यावहारिक दृष्टिकोण स्पष्ट होता है। अन्य विषयों की भांति रस और भाव विवेचन में भी भरत का दृष्टिकोण प्रयोगपरक रहा है। उन्होने रस के आस्वाद की चर्चा नाट्य प्रयोग के सन्दर्भ में की है, काव्य के सन्दर्भ में नहीं। भरत का प्रसिद्ध रससूत्र विभावानुभावव्यभिचारि संयोगाद्रसनिष्पत्ति—दार्शनिक काव्यशास्त्रियों की चर्चाओं में प्रत्यभिज्ञा दर्शन तथा शैवों के आनन्दवाद आदि से जोड़ दिया गया जिसके

कारण रस निष्पत्ति के व्यावहारिक पक्ष की ओर से ध्यान हट गया। भरत ने रस सूत्र म कहा है कि आलम्बन और उद्दीपन विभावा, अभिनेता द्वारा प्रस्तुत अनुभावो, व्यभिचारी भावो, एव सात्विक भावो के स्थायी भाव क साथ समुचित सयोजन से दशक के मन मे वह आस्वाद उत्पन्न होता है जिसे रस कहा जाता है। यह रस अलौकिक है अर्थात् नाटय ससार का अग है वास्तविक ससार का नही और इसी से उसके आस्वाद को 'ब्रह्मान द सहोदर' कहा गया है। नाटय प्रस्तुति से अभिनेता और दशक दोनो सम्बधित हैं। अभिनेता नाटय वस्तु और रस का दशक तक अभिनयन करता है इसी से उसे अभिनेता कहा गया है।

यह उल्लेखनीय है कि नाट्यशास्त्र म केवल आठ रसो का उल्लेख है, शा त रस का नही, आगे चल कर नौ रस माने गये और शा त रस की भी गणना रसो म की जाने लगी। सभव है कि भरत ने जिन जिन रसो की अभिव्यक्ति नाटको म देखी उ ही आठ रसो की परिगणना की है। शा त रस के निर्वेद स्थायी भाव की नाटय म अवतारणा करना कुछ दुष्कर भी है। भरत न भावो की कुल सख्या उ चास (आठ स्थायी, तैंतीस सचारी अथवा व्यभिचारी और आठ सात्विक) बताई है। भावो के विश्लेषण मे उ होने स्पष्ट कर दिया है कि भाव नाटय के साधन हैं, स्थायी भाव चित्तवृत्ति भी है और रसानुभूति की प्रक्रिया का स्रोत भी, विभाव (आलबन रूप नायक-नायिका आदि एव उद्दीपन रूप प्रकृति सौ दय आदि) रस प्रतीति के कारण हैं, अर्थात अभिनय के माध्यम से स्थायी भावो के प्रतीति योग्य बनाते हैं (ना० शा०७/४)। अभिनय के अ तगत विविध चेष्टाओ और व्यापारो को अनुभाव का नाम दिया गया है। विभावा और अनुभावो की चर्चा म भरत ने बराबर उनकी प्रस्तुति सम्ब धी निर्देश दिये हैं। विभाव विवेचन के अ तगत उपयुक्त परिवेश को मच पर प्रस्तुत करने का विवरण दत हुए यह बतलाया है कि उसके अनुभावो की प्रस्तुति किस प्रकार करनी है, जसे एक ही अनुभाव सजल नेत्र शोक प्रसन्नता अथवा रति आदि विविध भावो का अग हो सकता है पर उसकी प्रस्तुति का तरीका भिन्न होगा। व्यभिचारी भावो के अभिनय म अनेक प्रकार की नवीनताओ का समावश अभिनेता की सामथ्य और सीमा निर्दिष्ट करत हैं क्याकि वही स्थायी भावो को रस रूप म ्यक्त करते हैं —अभिव्यक्ति की प्रक्रिया नाटय के अभिनय मे ही घटित होती है। वास्तव म ततीस व्यभिचारियो का निर्देश करके भरत ने अभिनेता को नये नये ढग से भूमिका को निरूपित करने की क्षमता और स्वतत्रता दी है, अत प्रयोग की दृष्टि से यह विवेचन अत्य त महत्वपूर्ण है।

सात्विक भाव नाटय प्रयाग की दष्टि स और भी महत्वपूण हैं। अभिनय की चार शैलियो म से एक सात्विक भाव की प्रस्तुति से सम्बधित है। स्पष्ट निर्देश किये गय हैं कि सात्विक भाव का अभिनय किस प्रकार किया जाय। सात्विक भावो की सख्या आठ है ये स्तम्भ, वेपथु आदि शारीरिक स्थितियो के नाम हैं जिनकी प्रस्तुति नट का विभिन्न स्थायी और सचारी भावा की अभिव्यक्ति के लिए करनी होती है। भरत कहते हैं कि सात्विक भावा का अभिनय विशेष अभ्यास से हो पाता है, एक विशेष मन स्थिति न होने पर भी उसका प्रभाव शरीर म उत्प न कर लना अभिनेता का परम कौशल है। वास्तव मे दशक के लिए यह बहुत महत्वपूण है क्याकि सात्विक अभिनय के द्वारा ही दशक नाटय क पात्र की मन स्थिति को समझ पाता है।

भरत की दृष्टि मे रस और भावो की सवदनाभूमि ही नाटय की प्राणशक्ति है और रसाभिव्यक्ति नाटय का चरम प्रयाजन। इस प्रयोजन की सिद्धि क लिए सिद्धि विधान के अ तगत नाटय प्रयाग की सफलता की चर्चा की गई है और बाधक तत्वो का निर्देश कर दिया गया है। सिद्धि विधान प्रकरण म भरत ने नाटय प्रयोक्ता की व्यावहारिक दष्टि अपनाते हुये प्रेक्षको और प्राश्निका की चर्चा की है जिनके लिए नाटय प्रयोग किया जाता है और कहा है कि भि न कोटि के प्रेक्षको का अनुरजन भिन्न प्रकार की प्रस्तुतिया स हाता है। नाटय प्रस्तुति की बाधाओ और सफलता के प्रसग म उ होन यह भी कह दिया है कि शास्त्र म प्रयोग सबधी जो विशाल काय है कभी ऐसा भी सभव हो सकता है कि उन सबका प्रयाग न हो पाये इसके लिय नाटय

प्रयोक्ता को क्षम्य मानना चाहिये (ना० शा० २७/४५ ४७), परन्तु इस सबके साथ प्रयोक्ताओं को भी यह निर्देश दिया है कि उन्हें वाचिक, आंगिक, सात्विक और नेपथ्यज विधियों तथा रस, भाव, गीत आतोद्य और लोक व्यवहार के प्रति पूर्ण सतर्क रहना चाहिये —

न च नादरस्तु कार्यो नटेन वागगसत्वनेपथ्ये।
रसभावयोश्च गीतेषु आतोद्ये लोकयुक्तया च ।।

(ना० शास्त्र २७/४८)

नाट्य के प्रयोग सम्बन्धी सभी तत्वों का विश्लेषण भरत ने मौलिक और सूक्ष्म दृष्टि से किया है।

भरत ने नाट्य प्रयोग के दो पक्ष माने हैं लोकधर्मी और नाट्यधर्मी, इन दोनों पक्षों का विवेचन भरत की नाट्य के प्रति मूल दृष्टि को उदघाटित करने की दृष्टि से नाट्यशास्त्र के अध्येता के लिए अत्यन्त महत्वपूर्ण है। नाट्य लोक का अनुकारी है, लोक उसकी भित्ति है। इसी से नितान्त असम्भावित चित्रण नाट्य का अंग नहीं हो सकते उसे लोकधर्मी होना ही है। नाट्यधर्मी वह सभी कुछ है जो नाट्य में तो होता है परन्तु उसी रूप में लोक में नहीं होता। आधुनिक शब्दावली में कहा जा सकता है कि नाट्यधर्मी आदर्शवादी अथवा कलावादी हैं तो लोकधर्मी यथार्थवादी। भरत के विवेचन की विशेषता यह है कि उन्होंने इन दोनों के बीच कोई अन्तर्विरोध नहीं पाया, लोकधर्मी को नाट्यप्रयोग की आधार भित्ति मानते हुए उसकी प्रयोग सम्बन्धी अनिवार्य रूढ़ियों के रूप में नाट्यधर्मी को लेकर नाट्य में दोनों का समुचित संयोजन किया है और यह भी कहा है कि नाट्यधर्मी संगीत और गतिविधान तथा संवाद योजना आदि के बिना नाट्य में विशिष्टता और रोचकता नहीं आती। नाट्य यथार्थ पर आधारित होने पर भी मूलत जिन रूढ़ियों के आधार पर विशेषता ग्रहण करता है वे सभी नाट्यधर्मी हैं जैसे क्रिया व्यापार युक्त सशक्त संवाद-अर्थात् वाचिक और आंगिक अभिनय तथा नाट्य भाषा, आहार्य अभिनय तथा दृश्यविधान की संकल्पना नाट्य के इतिवृत्ति कल्पन की अनेक विशिष्टतायें तथा संगीत, स्पष्ट है कि इनके अंतर्गत लगभग वह सभी कुछ आ जाता है जो नाट्य में परिगणित होता है। परन्तु इसके अतिरिक्त भी कुछ है जो लोक जीवन का अनुकारी होने के कारण नाट्य लेखक अथवा नाट्य प्रयोगकर्त्ता कभी नहीं भुला सकता (वृत्तानुकरण लोके नाट्यमित्यभिधीयते, ना० शा० ।। ११८) इसी से भरत ने कहा है कि नाट्यकार को लोक स्वभाव और व्यवहार से सुपरिचित होना चाहिये। प्रवृत्तियां चरित्रनिरूपण, भाषा की अनुरूपता आदि अनिवार्य लोकधर्मी तत्व हैं।

भरत ने चार प्रवृत्तियों की चर्चा की है। प्रवृत्ति का अर्थ लौकिक व्यवहार है—और यह लोक व्यवहार प्रत्येक व्यक्ति और स्थान के लिये अलग-अलग होता है। इसी से नाट्यकार के अनुभव का क्षेत्र विस्तृत होना चाहिये। भरत ने तो यहाँ तक कहा है कि नाट्य संचालक सूत्रधार को भी विभिन्न स्थानों के निवासियों के स्वभाव और व्यवहारों का ज्ञान होना चाहिये (प्रमाण चरितनश्च सूत्रधार लक्षणम्। ना० शा० ३४।४९) इन प्रवृत्तियों के अनुसार पात्र का परिवेश विशेषता, वेष आदि, गति और भाषा भिन्न भिन्न होती है। इसी से प्रवृति के अन्तर्गत नायक नायिका और अन्य पात्रों पर विचार किया गया है, जो अपने स्वभाव चरित्र, ज्ञान, वय आदि के अनुसार भिन्न प्रकार के होते हैं।

लोकधर्मी निरूपण का आदर्श रूप इस श्लोक में प्रस्तुत किया गया है—

वयोऽनुरूप प्रथमस्तु वेष
वेषानुरूपश्च गतिप्रचार ।
गतिप्रचारानुगत च पाठ्य,
पाठ्यानुरूपो भिनयश्च कार्य ।।

(ना० शा० १५ ६८)

अर्थात नाटय म वय के अनुरूप वेशभूषा वेप के अनुरूप गतिविधान, उसके अनुरूप पाठय और उसी के अनुसार अभिनय किया जाय। इससे स्पष्ट है कि भरत की दृष्टि मे नाटय प्रयोग को लोकानुकारी अथवा यथार्थपरक होना चाहिए। अत भरत की नाटय सकल्पना म जहाँ प्रयोग सम्बन्धी अनेक रीति बद्धताय हैं—वहीं स्वाभाविक और यथार्थ निरूपण को भी उचित स्थान दिया गया है और लगभग सभी नाटय-विशेषताओ को दोनो धर्मियो के सश्लिष्ट स्वरूप मे विश्लेषित किया गया है।

नाटयशास्त्र म नाटय प्रयोग के सन्दभ मे चार प्रकार के अभिनय प्रकारो का निर्देश किया गया है—वाचिक, सात्विक, आगिक, और आहार्य। इसके अतिरिक्त सामान्याभिनय एव चित्राभिनय नाम से दो अन्य प्रणालियो का उल्लेख भी किया गया है। नाटय का विवेचन प्रस्तुति के आधार पर करने के कारण भरत ने वाचिक अभिनय की चर्चा के अन्तर्गत इतिवृत्तकल्पना शब्दविधान छन्द अलकार गुण, दोष, नाटय भाषा आदि का उल्लेख करते हुये पाठय की सूक्ष्म विवेचना की है। वाचिक को प्रमुख मानते हुये भरत ने कहा है—(अगनेपथ्यसत्वानि वाक्यार्थ व्यजयति हि ॥ ना० शा० १४।२१)

नाटय के प्रमुख तीन तत्त्व—वस्तु नेता रस हैं। इनमे से नाटयवस्तु अथवा इतिवृत्त नाटय का शरीर है, उसके निर्माण के सम्बन्ध म अनेक विधि निषधो का निर्देश मिलता है। कथावस्तु का पाँच सधियो पाँच अर्थप्रकृतिया और पाँच कार्यावस्थाओ मे बाटकर नाटयकथा का समीचीन विकास निर्दिष्ट किया गया है, इसी प्रकरण म भरत ने नाटय प्रस्तुति के लिए अत्यन्त महत्वपूर्ण तत्त्व वस्तु (कथानक) के दृश्य और सूक्ष्म घटनाओ मे विभाजन की चर्चा की है। कथा के विकास म से नाटय म प्रस्तुत कथा से पहले के अश का प्रवेशक मे विवरण देने भावप्रवण और प्रभावी अशो को मच पर प्रस्तुत करने और अरोचक तथा भावहीन अशो की केवल सूचना मात्र दिलवाने का निर्देश भरत को व्यावहारिक दृष्टि को स्पष्ट करता है। भरत ने बहुत से ऐसे दृश्यो की प्रस्तुति का निषेध किया है जिनको देखना या तो दर्शक की सुरुचि के विरुद्ध होगा या अरोचक होने के कारण उसको बाधे नही रख सकेगा। इसी कारण स्थान, भोजन, सुरत और शयन आदि दृश्यो के चित्रण का निषेध किया गया है जहाँ शृगार या प्रसाधन का चित्रण करना आवश्यक है जैसे वासकसज्जा नायिका के लिए वहा उस चित्रण को नाटयधर्मी बनाने का निर्देश है।

नाटय प्रयोग की दृष्टि से भाषा और पाठय अधिक महत्वपूर्ण है। भाषा नाटय का शरीर है। गद्य म हो या पद्य म नाट्य भाषा म रसात्मकता और काव्यगुण होना ही चाहिये इसके पश्चात नाटय म प्रयुक्त सस्कृत और प्राकृत भाषा शैली, पात्रो के नाम सम्बोधन और पाठय शैली पर चर्चा की गई है। भरत ने नाटयकार से कहा है कि नाटय की भाषा को सरल मृदु और अभिव्यक्तिक्षम होना चाहिए और उसम ऐसे कथन होने चाहिए जिन्हे काय व्यापारो म ढाला जा सके।

उदारशब्दमधुर कार्यास्तेऽर्थवशानुगा ।
मृदुललितपदार्थगूढशब्दार्थहीन
बुधजनसुखयोग्य बुद्धिमन्नृत्तयोग्यम ॥
(ना० शा० १७।१२० १२३)

इस उद्धरण से स्पष्ट है कि भरत वाचिक के साथ आगिक अभिनय के निकट सम्बन्ध को स्वीकारते हैं। भरत ने पात्रानुकूल भाषा पर जोर दिया है, पात्र की वय, उसका स्थान और उसकी सामाजिक स्थिति के आधार पर पात्र की भाषा का निर्माण करना चाहिये। उदाहरण के लिये सस्कृत नाटको म विदूषक, पढ़ा लिखा न होने के कारण ब्राह्मण होते हुये भी प्राकृत बोलता है और विट पडित होने के कारण नीच कर्म म प्रवृत्त होने पर भी सस्कृत बोलता है। प्राकृत की सात शैलियाँ बतलाई गई हैं जिनका अवसरानुकूल प्रयोग हो सकता है।

आंगिक अभिनय अंग, उपांगों और प्रत्यंगों की चेष्टा द्वारा सम्पन्न होता है। ना० शा० मे बड़े विस्तार से शारीर, मुखज एवं चेष्टाकृत अभिनय की चर्चा की गई है। शिर के तेरह प्रकार के संचालनों की चर्चा है तो नेत्राभिनय छत्तीस प्रकार के निर्दिष्ट हैं। शारीर अभिनय म हस्त-प्रचार का बहुत महत्व है। हस्तप्रचार सामान्यत तीन प्रकार के हैं, यह भी बताया गया है कि उत्तम प्रकार के अभिनय म हस्ताभिनय का प्रयोग कम होना चाहिये। सभी प्रकार के आंगिक अभिनय एक दूसरे से जुड़े होने चाहिये, शारीर अभिनय मुखराग से युक्त होकर द्विगुण प्रभावी होता है और नेत्राभिनय, मुख के रंग और भ्रू संचालन से हस्तप्रचार का बल मिलता है (ना० शा० ८।१७० १८०) आंगिक अभिनय के विस्तृत विवेचन मे यह कथन व्यावहारिक दृष्टिकोण को प्रकट करता है कि सभी अंगों के अभिनयपरक संचालन द्वारा एक ही भाव की अभिव्यक्ति हो, इसका ध्यान और अभ्यास अभिनेता का दायित्व है। आंगिक अभिनय म नत्यमुद्राओं, चारी और गतिविधान का विवेचन सम्मिलित है। गतिविधान के अ तर्गत रंगमंच पर पात्र के प्रवेश काल स निष्क्रमण तक की सभी प्रकार की गतियों का विवरण है। जल के बीच चलने सीढ़ी चढ़ने अथवा पर्वतारोहण की गतियों का निर्देश किया गया है इससे लगता है कि मंच पर पूर्णत यथार्थवादी दृश्य विधान नहीं होता था बल्कि अभिनय से ही दृश्य को अभिव्यक्ति दी जाती थी। चारी के प्रसंग म कई महत्वपूर्ण नाट्य प्रयोग विधियाँ वर्णित हैं जैसे युद्ध नियुद्ध अथवा शस्त्र संचालन के चारी द्वारा प्रस्तुत किये जाने का निर्देश है। इसी के साथ कक्ष्या विभाग की चर्चा भी की गई है। मंच पर विभिन्न स्थलों के लिए भिन्न स्थान निश्चित होते हैं इन विभाजित स्थलों को कक्ष्या कहा जाता है। इनके अनुसार गतिविधान अथवा चारी द्वारा स्थल निर्देश भी हो जाता है अर्थात विशिष्ट चारी अथवा गति द्वारा मंच पर सोपान पर चढ़ने, वन म प्रवेश करने अथवा उद्यान मे रमण करने का चित्रण किया जाता है। इससे यह स्पष्ट है कि रंग प्रयोग मे आंगिक अभिनय केवल अभिनेता की मन स्थिति अथवा अन्य स्थितियों की ही अभिव्यक्ति नहीं करता दृश्यविधान के लिये भी उसकी उपयोगिता होती है।

आहार्य अभिनय तो नाट्य प्रयोग की आधार भित्ति है। पात्रों के वेपविन्यास, अलंकरण अंग रचना तथा रंगमंच पर लौकिक पदार्थों अथवा सजीव जन्तुओं की अनुकृति, ये सभी आहार्य अभिनय के अंग हैं। भरत ने वेश भूषा और अलंकरणों के लिये व्यावहारिक दृष्टि अपनाई है, जैसे कि आभूषण सोने चांदी और रत्नों से नहीं लाह और मोम जैसे हल्के पदार्थों से बनाने चाहिये अस्त्र शस्त्र भारी नहीं होने चाहिये नहीं तो अभिनेता इतना क्लान्त हो जायगा कि मंच पर चल फिर नहीं सकेगा। वेप विन्यास के लिए यह मान्यता व्यक्त की गई है कि पात्र जिस अनुकार्य' का वेप धारण करता है उसी व्यक्तित्व को भी धार लेता है। रंगमंडल का दृश्य विधान पुस्त द्वारा निर्मित होता है। मंच पर शैल, यान, विमान आदि के निर्माण करने की व्यावहारिक विधियाँ दी गई हैं कृत्रिम सजीवों के निर्माण की चर्चा भी है। बताया गया है कि बांस या नरकुल आदि से ढांचा पर कपड़ा या चम आदि चढ़ाकर उपयुक्त आकृतियाँ दी जा सकती हैं। मुखौटा का प्रयोग राक्षसों और अनेकमुखी देवताओं के लिए विहित है और उनके निर्माण विधियों का उल्लेख है।

यद्यपि भरत ने आहार्य अभिनय के अन्तगत लोक की प्रवृत्त्यनुसार वेश भूषा और दृश्यसज्जा के कल्पन का वर्णन किया है परन्तु दृश्यविधान को पूर्णतया लोकधर्मी बनाना नहीं चाहा न ही पूर्णतया यथार्थवादी दृश्य बंध बनाने को अनिवार्य माना है। (सज्जामात्राणि कृत्वा व्या यत्तानि विधिपूर्वकम् ना० शा० १२ १०६) इस संबंध म उन्होंने नाट्य प्रयोक्ता को स्वतंत्रता दी है, जैसे वे कहते हैं कि यदि मंच पर दोला बनी हो तो उस पर बैठकर झूला जाय परन्तु यदि दोला न हो तो आंगिक अभिनय द्वारा झूलने की अभिव्यक्ति की जाय। नाट्यधर्मी के संबंध म कई रूढ़ियों का निर्देश किया है, नाट्य के पाठ्य म दृश्यस्थल का विवरण, मंच पर कक्ष्या विभाग की रूढ़ियाँ,

जसे पवत उपवन आदि के निश्चित स्थल , कक्ष्या विभाग की चर्चा म बतलाया गया है कि उसके अनुसार नाटयमच के सामने, मध्य और पीछे के भाग अलग अलग दश्य स्थलो के लिये नियत रहते हैं। सगीत को विविध ध्रुवाओ म भी दृश्य स्थल का विवरण देकर प्रेक्षक की कल्पना मे दश्य निर्माण और प्रकृति के विभिन्न अगो जैसे सागर, अग्नि और पवत आदि का मानव रूप म मूत न (मूर्तिमत्तु प्रयुज्यते १४ ७६) और आगिक अभिनय म प्रतीक मुद्राओ द्वारा दश्य-निर्देश आदि द्वारा दृश्य बध का नियोजन होता है, स्पष्ट है कि दश्यविधान के लिये लोकधर्मी और नाट्यधर्मी दोनो का ही प्रयोग होता है। उक्त चार अभिनय विधियो के अतिरिक्त भरत ने सामा याभिनय और चित्राभिनय का विवेचन किया है। सामा याभिनय वाचिक, आगिक और सात्विक का समाहार है तथा चित्राभिनय प्रतीक और सकेत प्रधान है। नाटय प्रयोग को प्रभावी और कल्पनाशील रूप म प्रस्तुत करने के लिये आगिक एव विभाव आदि के सम्ब ध म तथा नाट्य म उल्लिखित परिवेश की सृष्टि के लिये विशिष्ट प्रतीक और मुद्रायें निर्दिष्ट की गई हैं। पशु पक्षियो के प्रदर्शन के लिए प्रतीक निश्चित हैं। सम्वाद निवेदन की स्वगत जनातिक, अपवारित तथा आकाशभाषित आदि के लिये हस्तमुद्राओ आदि का विधान नाट्यधर्मी है। प्रतीकात्मक होने के कारण चित्राभिनय नृत्य के अधिक निकट है पर तु नाटय मे की प्राकृतिक पदार्थों की विविधता और सौ दय तथा मानव की भाव स्थितियो का द्योतन करने के लिये इसका प्रयोग होता है।

नाटयशास्त्र मे वृत्तियो को नाटयमाता कहा गया है। नाटय प्रयोग काल मे पात्रो का कायिक, वाचिक और सात्विक व्यापार वृत्ति है। इन चारो भारती, कशिकी, सात्वती और आरभटी वृत्तिया के विवचन स स्पष्ट हो जाता है कि वे अभिनय की विधियो एव मच के स्वरूप और आकार स किस प्रकार सम्बद्ध हैं। कशिकी वत्ति प्रमुखत नत्य से सम्बधित है और नत्य मुद्राओ के प्रयोग मे आगिक तथा भावाभि यक्ति म सात्विक अभिनय से जुडी होने के कारण नाटय का विशिष्ट अग है। मच के जो तीन प्रकार भरत ने माने हैं—दवी, क्षात्र और सामा य। उनमे दवी मच सबसे बडा होता है आरभटी वृत्ति की प्रधानता वाले दैवी और आसुरी पात्रो से युक्त डिम और समवकार नाटयरूपो के लिये विहित है, क्षात्र मच पर राजा अथवा राजगृह अथवा व्यापारी आदि प्रेम-कलापो से सम्ब धित नाटक और प्रकरण आदि नाटय रूप प्रस्तुत होते हैं ता भाषा प्रहसन आदि नाटयो का अभिनय छोटे मच पर कैशिकी वृत्ति की सहायता से सम्पन्न होता है।

नाटयशास्त्र म नत्य की ताण्डव और लास्य दो रीतिया और उनके अ तगत विभिन्न शरीर चेष्टाओ और हस्त मुद्राओ का विवरण किया गया है। नाटय प्रयोग मे भी पूवरग म शृ गारिक और हास्य प्रधान नाटयो मे लास्य का और वीर तथा रौद्र प्रधान प्रस्तुतियो म ताण्डव नृत्य का प्रयोग आवश्यक बतलाया है, नाटयधर्मी के अन्तगत नत्यगतियो और मुद्राओ वाला कशिकी वृत्ति प्रधान चित्राभिनय विहित था। रूपको और उपरूपको की चर्चा से स्पष्ट होता है कि लगभग सभी रूपक नाटय प्रधान थे तो उपरूपक नृत्य प्रधान हात थे। इन नत्य प्रधान प्रस्तुतियो म नाटयधर्मी का प्रयोग अधिक होता था। नत्य के साथ गीतवाद्य का प्रयोग भी होता ही है गति और चारियो तथा हस्त मुद्राओ का विवरण भी इसी प्रसग म दिया गया है।

भरत ने सगीत को नाटय का अनिवाय अग मानत हुये नाटयधर्मी के रूप म उसका विस्तार से विवेचन किया है और सगीत के प्रयोग की स्थितिया, और नाटकीय प्रयोजनो की चर्चा की है। नाटयशास्त्र म सगीत के प्रयोग के तीन पक्ष बताये गये हैं, नाटय प्रस्तुति के पहले रगपूजन के अवसर पर दवता का स्तुतिगीत, पूवरग म प्रयुक्त सगीत और नाटय प्रस्तुति क बीच दशको म उपयुक्त मन स्थिति उत्पन्न करन क लिये प्रयुक्त सगीत। इसी प्रसग म नाटयशास्त्र म ध्रुवागीतियो का उल्लख है। ये पाँच प्रकार की होती थी। पात्र क प्रवश के समय, निगम के समय और बीच म विभिन्न भाव स्थितियो क द्योतन क लिय

ध्रुवा गायन होता था प्रावेशिकी ध्रुवा मे पात्र की मन स्थिति दृश्य स्थल और दूसरी स्थितियो का परिचय दर्शक को मिल जाता था। सगीत की विभिन्न रागो की धुनो जति की चर्चा की गयी है और उन्हे भाव स्थितियो से जोडा गया है। भरत के विवेचन के अनुसार सगीत वाचिकाभिनय का एक महत्वपूर्ण अग है।

नाट्यशास्त्र मे नाट्यमडप अथवा प्रेक्षागृह का भी विस्तृत विवरण दिया गया है, आकार की दृष्टि से विकृष्ट, चतुरस्र और त्र्यस्र नाटकमडप का विधान करते हुये इनके भी तीन भेद बताये हैं—इसमे से बडा देवताओ के लिये और बीच का राजपुरुषो के तथा छोटा सामा यजनो के लिये विहित है। मडप का आधा भाग प्रेक्षको के लिये निर्दिष्ट था और आधे म प्रस्तुति होती थी, उस आधे भाग को रगपीठ, रगशीष, मतवारणी तथा नेपथ्य इन चार भागो मे विभाजित किया गया है। भरत ने जिन नाटयमडपो का विधान किया है, उनका व्यावहारिक प्रतिरूप न मिलने के कारण यह निश्चित नही किया जा सकता कि इनका ठीक ठीक स्वरूप क्या था, परन्तु कुछ बातो का परम्परा के आधार पर अनुमान किया जा सकता है। भरत के दवो और राजकीय नाट्य मडपो का विधान और उत्सवादिक मे नाट्य प्रस्तुति के उल्लेख से ऐसा लगता है कि नाट्य के परिपोषक मन्दिर राजा और सामा य जन सभी रहे होगे और सभी के लिये अलग अलग प्रकार की नाट्य प्रस्तुतियाँ होती रही होगी। जसे पहले कह चुके है रूपक के भेदो म से अलग-अलग नाट्य रूप अलग तरह के प्रेक्षको और मच की अपेक्षा करते थे।

यह एक रोचक तथ्य है कि नाटयशास्त्र मे वर्णित प्रयोग और व्यवहार तथा उसकी मूल अव धारणायें आज भी हमारे पारपरिक रगमच मे कई रूपो और स्तरो पर जीवित हैं। हिन्दी साहित्य के इतिहास मे बराबर यही कहा जाता रहा कि सस्कृत के गौरवपूण रगमच के बाद रगमच की परम्परा लुप्त हो गई और एक हजार वर्षों तक भारत म रगमच का अस्तित्व ही नही रहा। पर इन पारम्परिक नाट्य रूपो के रग व्यवहारो का अध्ययन करके यह ज्ञात होता है कि हमारी रगमच परम्परा कभी लुप्त नही हुई केवल उसका कुछ रूप परिवतन हुआ। अध्ययन से यह भी ज्ञात होता है कि जिन उपरूपको की चर्चा मिलती है, देशी भाषाओ के पारपरिक नाट्य रूपो मे हम उन्हे पहचान सकते हैं। नाट्यशास्त्र की कई स्थापनायें इन उपरूपका म थी और आज के पारम्परिक रगमच मे भी हैं। उपरूपको की अनौपचारिकता और सगीत नत्य बहुलता पारम्परिक रगमच के अनिवाय अग हैं।

समूचे भारत मे विविध भाषा क्षेत्रो मे हम पारम्परिक रगमच के अनेक सुविकसित रूप मिलते हैं जिनम क्षेत्रीय विशिष्टतायें होते हुये भी मूलभूत सरचनात्मक तथा प्रस्तुतिपरक एकता दिखाई दती है। इस एकरूपता का कारण यही हो सकता है कि व सभी परम्परा से चली आती नाट्य परम्परा का ही अग हैं जो शताब्दियो पहले भारत म वतमान थी और जिसका विवेचन और अनुकथन हम नाट्य शास्त्र म मिलता है। हम दखते हैं कि इन पारम्परिक नाटयरूपो के प्रमुखत दो भेद हैं धार्मिक नाट्य रूप और लोक कथानको से युक्त रूप। नाटयशास्त्र म नाटक और प्रकरण म कथानक की जो विशेषतायें बताई गई हैं वे धार्मिक और लोक आधारित नाटयरूपो म प्राप्त हो सकती हैं। पारम्परिक रगमच की तो यह विशेषता ही होती है कि उसका जन्म और विकास परम्परागत सस्कृति के मध्य होता है और उसी के बीच वह कुछ नवीनताओ का भी समावेश कर लेता है। यह भी उल्लेखनीय है कि यद्यपि नाटयशास्त्र की विशिष्टताए सभी पारम्परिक नाट्य रूपो म मिलती हैं परन्तु धार्मिक अथवा पौराणिक नत्य नाट्य रूपो म वे और भी स्पष्ट हैं।

परम्परा का अध्ययन करते समय केरल मे दसवी शताब्दी से प्रस्तुत कूडिअट्टम् विशेष चर्चा का विषय है। कूडिअट्टम म सस्कृत नाटको का ही प्रदशन होता है, वास्तव म भारत म सस्कृत नाटको के प्रदशन की सबसे प्राचीन पद्धति यही है। कूडिअट्टम् म अभिनय, नत्य, सगीत एव पात्रो के प्रवश तथा

निगम, अधपटी का प्रयोग, रीतिबद्ध गतिविधान आदि का स्वरूप नाटयशास्त्र के पूणतया अनुरूप है। उसका नाटयमडप कूथम्बलम् कहा जाता है। कूथम्बलम् केरल के बडे बडे मदिरो का अनिवाय अग है और प्राचीन समय से मदिर किस प्रकार नाटय के आश्रय रहे हैं उसका प्रमाण है। यह चतुरस्र आकार का होता है और दशकों के बठने के स्थल स कुछ ऊँचा हाता है। छत को सहारा देने के लिए स्तभ बने होते हैं, नाट्य मच क ठीक पीछे नेपथ्यगह होता है, नेपथ्य और मच के बीच दो द्वार होत हैं। उन्ही दो द्वारो के बीच कुतप अथवा वाद्यवद का स्थान होता है। कूथम्बलम की भित्तियाँ मूर्तियो आदि के उत्कीणना स खूब सजी होती हैं। कूथम्बलम् का स्वरूप भरत द्वारा बताये गय दैवी और चतुरस्र प्रकार के नाटयमडप स मिलता है।

कूडिअटटम की अभिनय प्रणाली भी पूणतया पारपरिक है इसम वाचिक के अतगत पाठय को पूरी तरह स्पष्ट करते हुए फिर उस आगिक अभिव्यक्ति दी जाती है, सात्विक का अभिनय कूडिअटटम की विशेषता है उसकी अभिनय प्रणाली सामा याभिनय का साकाररूप प्रस्तुत करती है—एक एक सवाद को अभिनेता पहले पाठय के उपयुक्त उतार चढ़ाव के साथ फिर शारीरमुद्राओ से और अत म सात्विक के उन्मेष स प्रस्तुत करता है। गतिविधान रीतिबद्ध होता है। पाठय की अभिव्यक्ति हस्त मुद्राओ एव शारीर अभिनय द्वारा होती है। कूडिअट्टम् का पूवरग पूणतया नाटयशास्त्र की विधि का अनुकरण करता है, उसकी पात्र कल्पना भी उसी के अनुसार है, विदूषक प्राकृत के अपने सवादो को देशी भाषा—सस्कृतप्रधान मलयालम (मणिप्रवाल) म प्रस्तुत करता है। परतु कूडिअट्टम की वेषभूषा और अगरचना नाटयशास्त्र के अनुसार नहीं है उमम केरल क अय लोकनाटयो और नत्यो क समान मुखौटो जसी मुखसज्जा, बडे बडे मुकुट, तडक भडक वाल वेषविन्यास का प्रयोग होता है। कूडिअट्टम् मे गायन क लिए नान्यार जाति की स्त्रिया के सहयोग की परम्परा नाटयशास्त्र के उस नियम की याद दिलाती है जिसम कहा गया है कि स्त्रियो का गायन अधिक मधुर होता है अत गायन के लिए स्त्रियो को ही नियुक्त करना चाहिये। नाटयशास्त्र के लगभग सभी निदशो का पालन कूडिअट्टम् म होता है, उसे इस अथ म अन्य पारपरिक रगमच से अलग मानना चाहिए क्योकि उसमे सस्कृत रूपको का प्रदशन होता है देशी भाषाओ के नाटय का नही।

कूडिअट्टम के अतिरिक्त देश के विभिन्न भागो—कश्मीर से लेकर केरल और असम स गुजरात तक के अनेकानेक पारम्परिक नाट्य रूपो म नाटयशास्त्र के नियम और रूढ़िया कभी बिल्कुल वैसे ही कभी थोडे बदल हुए रूप म देखी जा सकती हैं। धार्मिक पौराणिक नाटय रूपो म असम का वैष्णव नाटय अकिया नाट केरल का महाभारत और रामायण के प्रसगो पर आधारित नत्य-नाटय कथकलि, उत्तर प्रदेश के कृष्ण और रामनाटय रासलीला और रामलीला, महाराष्ट्र का पौराणिक नाटय रूप दशावतार, आध्र प्रदेश का नत्य नाटय कूचिपुडि तमिलनाडु का पौराणिक नाटय तेरुकुत्तु कर्नाटक का नत्य नाटय यक्षगान आदि प्रमुख हैं तथा लोक-परक नाटयो म बगाल और उडीसा का जात्रा, मध्य प्रदश का माच कश्मीर का माड पाथर, उत्तर प्रदश का नौटकी और स्वाँग हरियाणा का साग तथा गुजरात का भवई आदि।

इन सभी नाटय रूपो म नाटयशास्त्र म वर्णित वाचिक आगिक, और सात्विक तथा अन्य अभिनय विधियो को देखा जा सकता है। वाचिक म स्वगत कथन जनान्तिक आदि रूढिया सवाद निवेदन के साथ गायन का सयोग आगिक म शारीर मुद्राआ तथा रीतिबद्ध गीतिविधान सात्विक पर अधिक से अधिक जोर तथा आहाय के वेषभूषा सम्बधी कई नियम और प्रतीकवादी दश्यविधान आदि तत्व सभी म मिलते हैं।

आगिक अभिनय के अन्तगत युद्ध, नियुद्ध की रीतिबद्ध गतिविधान तथा हस्तमुद्रायें यक्षगान और तेरुकुत्तु के युद्ध प्रसगा म मिलती हैं। कथकलि मे सवादो का वाचन और गायन वाचक द्वारा होता है और अभिनेता प्रतीकात्मक मुद्राओ द्वारा अभिनय करते हुए नत्यपरक चित्र अभिनय का रूप साकार करते हैं। अकिया नाट और रासलीला म वाचिक एव गायन का विकसित रूप दिखाई देता है, यक्षगान और

तेरुकुत्तु म आंगिक की और कथकलि मे सात्विक अभिनय की पराकाष्ठा होती है। आहार्य अभिनय के अतगत बाह्य धर्मी दश्य विधान के लिए विविध प्राकृतिक पदार्थों का मानव मूर्तीकरण हम रामलीला रास लीला म अनेक रूपो मे देख सकते हैं जिनम सागर अथवा पवत तथा अग्नि, देवता अथवा मानव के रूप म अवतरित होकर नाट्य का अग बनते हैं। इन नाट्यो की वेषभूषा मे राक्षस पात्रो के लिए मुखौटा (प्रतिशीर्षो) और काल नीले वस्त्रो का विधान है। लाख और हल्की लकडी से बने सुदर और भव्य परतु हल्के अलकार दिखावटी हल्के अस्त्र शस्त्र हमे नाट्यशास्त्र के नियम अनुसार ही गढे प्रतीत होते हैं। तडक भडक वाली वेषभूषा सभी नाट्य रूपो का प्रमुख आकषण है, और वेषभूषा म यथातथ्यता तथा इतिहासबोध नहीं सौ दय दृष्टि का ही ध्यान रखा जाता है।

रीतिबद्ध गतिविधान और नत्य मुद्राओ से युक्त चित्र-अभिनय और मच सामग्री के रीतिपरक द्योतन सभी म होता ह। रासलीला, तेरुकुत्तु यक्षगान एव कूचिपुडि नृत्यनाट्यो के पर्यवलोकन से रीतिबद्ध गतिविधान के दो रूप स्पष्ट होते हैं एक तो पात्र कोटियो के अनुसार उनके प्रवेश और प्रस्थान के गतिविधान अथवा विशेष परिस्थितियो जैसे युद्ध नियुद्ध के गतिविधान। इन नाट्यो मे प्रमुख पात्रो के प्रवश के लिए अधपटी का प्रयाग होता है जिसके छोरो को दो व्यक्ति पकडे होते हैं, उसके पीछे अभिनेता तीव्रता से नत्य मुद्राओ सहित प्रवेश करता है, कुछ समय तक पटी के पीछे से विभिन्न नत्य मुद्रायें प्रदर्शित करता ह तब पटी लेकर व्यक्ति चले जाते हैं और अभिनेता प्रगट होता है। यक्षगान और तेरुकुत्तु म युद्धगतियो म मात्र मुद्राओ से शस्त्र चालन का रीतिबद्ध अभिनय किया जाता है। प्रवेश और युद्ध की विशिष्ट चारियाँ नाट्य शास्त्र के वणन के अनुरूप ही प्रस्तुत होती हैं।

भरत द्वारा वर्णित कुछ रूढ पात्र जैसे सूत्रधार और विदूषक तथा उनकी नायक नायिका तथा अन्य पात्रो की सकल्पनायें पारम्परिक रगमच मे समाविष्ट हो गई हैं। सूत्रधार और विदूषक सकडो वर्षों की अवधि म परिवर्तित अवश्य हुये हैं परतु सभी पारम्परिक नाट्य रूपो म ये किसी न किसी रूप म उपस्थित अवश्य रहते हैं कभी बिना नाम बदले जसे अकिया नाट का सूत्रधार अथवा भवई का नायक अथवा नौटकी का रगा। इन सभी का नाटकीय प्रयोजन नाट्य वस्तु का परिचय देना और दशकों को आकर्षित करना होता है। अतर यह है कि पारम्परिक रगमच म सूत्रधार केवल पूवरग का ही पात्र नही होता, वह कथा का उपोदघातक ही नही कथावाचक भी बन जाता ह और पूरे नाटक म उपस्थित रहता है।

विदूषक अनेक रूपो और नामो मे आता है कभी रासलीला का मनसुखा, कभी तेरुकुत्तु का कोमली, कभी रासधारी ख्याल का सागाडया और कभी नौटकी का जोकर। इन सब का काम हास उत्पन्न करना तो होता ही है प्रस्तुति के बीच बीच मे अनौपचारिक ढग से राजनीतिक और सामाजिक स्थिति पर व्यग्य करना भी होता है। तेरुकुत्तु का कोमली जब रामायण, महाभारत के प्रसगो के बीच किसी स्थानीय नेता पर व्यग्य कर देता है तो दशक समाज प्रमुदित हो जाता है। रासधारी का सागाडया नाटक के प्रारम्भ म ही 'भालभरया' (ब्रह्मा) का स्तुतिवाचन भी करता है और प्रश्नोत्तर म देवताओ की कूटनीति के बहाने आज की राजनीति पर व्यग्य करता है। इस प्रकार सभी विदूषक नाट्य का अनिवाय अग तो हैं ही, टिप्पणीकार और व्याख्याता भी होते हैं।

नायक-नायिका की प्राचीन सकल्पना म आज कितने ही नये आभास क्यो न उदघाटित हो, और हम उन्हे नायक नायिका की विहित भेद कोटियो म सीमित न करना चाहें पर सभी पारम्परिक नाट्य रूपों म नायक का स्वरूप वही धीरोदात्त धीरललित अथवा धीर प्रशान्त ही रहता है नायिकाओ म भी वही वय और प्रकृति अनुरूप भेद की विशिष्टतायें मिलती हैं। लगभग सभी पारम्परिक नाट्य-शृगार प्रधान होते हैं उनके विरह मिलन प्रसगो म भावाभिव्यक्ति उन्हीं पारम्परिक रीतियो से की जाती हुई अत्यन्त आकषक

प्रतीत होती है। वसे भी पारम्परिक नाटय रूपो की पात्र सकल्पना व्यक्ति प्रधान न होकर प्रकारबद्ध ही होती है और यही नाटयशास्त्र की पात्र परिकल्पना का भी मूल आधार है।

रगपूजा और पूव रग के अनुष्ठान भी सभी पारम्परिक रगमच के अनिवाय अग हैं। प्रत्येक मे नाटय प्रस्तुति के पहले रगपूजा जसा विधान होता है जिसमे मच, नारियल तोडकर और जल छिडक कर नाटयभूमि को पवित्र करने तथा दीप जलाने के अनुष्ठानो के बाद किसी न किसी या अनेक देवताओ की स्तुति नाटय की निर्विघ्न समाप्ति के हेतु की जाती है। कई नाटय रूपो जस दशावतार, भवई, और कूचिपुडि म गणश स्तुति होती है तो रामलीला म राम सीता और रासलीला म कृष्ण राधा के स्वरूपो की आरती और प्रशस्ति गायन होता है।

नाटयशास्त्र म पूवरग को प्रेक्षको के मन म नाटय के प्रति उत्सुकता और आकपण उत्पन्न करने वाला मानकर नाटय का अनिवाय अग माना गया है। सव पारम्परिक नाटय रूपो म मुख्य नाटय आरम्भ होने से पहले कथा-वस्तु और पात्र परिचय करवाया जाता है। कुछ म तो जसे अकिया नाट, कूचिपुडि तथा रासलीला मे नाटयशास्त्र म वर्णित पूवरग की प्रणाली को अपनाया गया है, यक्षगान का सभालक्षण भी पूवरग का ही नाम है, माच, ख्याल और नौटकी म पूवरग नाम नही कहा जाता पर नाट्य आरम्भ होने के पहले एक अनिवाय भूमिका के रूप मे परिचय गीतो द्वारा कथावस्तु और पात्रो का परिचय कराया जाता है। पूवरग की गिगत नामक विधि मे सूत्रधार के प्रशस्ति वाचन कहने के बाद स्थापक, पारिपार्श्विक और नटी के हासपूण सवादो तथा गीतो द्वारा नाट्य आरम्भ किया जाता है, कश्मीर के भाडयाथेर तथा बिहार के विदापत नाच म पूवरग का यही रूप मिलता है।

नाटयशास्त्र मे सगीत और नत्य को नाटय का अनिवाय अग बताया गया है, पारम्परिक रगमच म सगीत का प्रयोग अनिवाय ही है, अधिकतर नाटय रूप नत्यनाट्य हैं जिनम नृत्य का पूण रूप से तीव्र और मन्द रूप म प्रयोग होता है। जिनम नत्य नही भी होता उनम रीतिबद्ध गतिविधान तो होता ही है और उसके अन्तगत नत्य मुद्रायें समाविष्ट होती हैं। नाटयशास्त्र के समान पूवरग मे सगीत का प्रयोग होता है कूचिपुडि और अकिया नाट म पात्रो के प्रवेश और निगम के समय जो गायन होता है उसे प्रावेशिकी और निगमन ध्रुवागीति का ही रूप माना जा सकता है। कूचिपुडि मे उस गीत को 'पात्र प्रवेशदारु ही कहते हैं। बीच म भी बराबर मनोभावो की काव्यात्मक अभिव्यक्ति अथवा सवादो के लिए भी गायन का प्रयोग होता है। नौटकी ख्याल और माच तथा जात्रा आदि नाटय रूप सगीतक हैं अर्थात इसके सवाद पद्य मे ही होते हैं और सवादो का गायन प्रमुख आकपण होता है। यक्षगान, कूचिपुडि और तेरुकुत्तु मे अभिनय की प्रणाली पूणतया नत्यपरक है। रासलीला म सवादो के साथ नत्य का प्रयोग होता है।

यह तथ्य है कि भरत द्वारा वर्णित नाट्य मडप तथा प्रेक्षागह का कोई अवशेष नही मिलता और न ही उसका कोई प्रतिरूप हम पारम्परिक मच पर देख सकते हैं। कूडिअट्टम का कूथम्बलम और अकिया नाट की भाओना घर नाटयशास्त्र के अनुरूप बनाये बताय जात हैं परन्तु शेष सभी नाटयो की मच परिकल्पना म समानता प्रतीत होती है उदाहरणाथ सभी पारम्परिक मचो पर बहुदृश्यविधान की योजना अर्थात एक ही मच के भिन्न भिन्न अश राजमहल उपवन और वन के दश्यो मे सहज ही स्वीकृत होते हैं—विशेष कर जसे रामलीला के मच पर—यह नाटयशास्त्र के कक्ष्या विभाग की रूढि के अनुरूप है। इसके अतिरिक्त भरत द्वारा दवी क्षात्र और अन्य मच प्रकारो का जो विधान है और मदिरो तथा उत्सवो म नाटय प्रस्तुति का उल्लेख है, उससे हमारे धार्मिक और सामाजिक नाटयरूपो का सम्बन्ध जुडता है, क्योकि हमारे धार्मिक पौराणिक रूप मन्दिरो म अथवा उनकी सहायता से प्रस्तुत होते हैं तो भी नाटय रूप किसी-न किसी उत्सव अथवा पव का अग होकर जनजीवन का अग बन गय है।

नाट्यशास्त्र की जीवित परम्परा का अध्ययन वतमान भारतीय रगमच के स दभ म और भी महत्वपूण लगता है क्योंकि पिछले तीस वर्षों मे अर्थात स्वत त्रता के बाद से जब से भारतीय रगमच का स्वत त्र विकास प्रारम्भ हुआ है, तभी से सस्कृत नाटको और रगमच की ओर रगकर्मियो का ध्यान आकृष्ट हुआ है। इस अवधि म लगभग सभी प्रमुख सस्कृत नाटक प्रस्तुत किये गये हैं और अधिक ध्यान दने योग्य बात यह है कि इन नाटको के प्रस्तुतीकरण मे रगकर्मियो ने भरत की रगदष्टि और व्यवहार को खोजने का निर तर प्रयत्न किया है, यही इन प्रयत्नो की विशेषता है क्याकि स्वत त्रता के पहले भी सस्कृत नाटको या उनके भाषानुवादो की प्रस्तुतियाँ बराबर होती रही थी पर तु उनके रग व्यवहार पूणतया पारसी थियेटर नुमा थे। सन ५७ मे सबसे पहले हबीब तनवीर ने 'मिट्टी की गाडी—एक नई नौटकी' के नाम से मृच्छ कटिक की प्रस्तुति की। बाद के वर्षों मे राष्ट्रीय नाट्य विद्यालय द्वारा श्रीमती शा ता गाधी के निर्देशन म प्रस्तुत मध्यम व्यायाग अल्काजी के निर्देशन म प्रस्तुत मृच्छकटिक, बम्बई म श्रीमती विजया मेहता द्वारा प्रस्तुत मुद्राराक्षस एव शाकु तलम, कलकत्ते मे न दिकार द्वारा प्रस्तुत मुद्राराक्षस, नादिरा ब बर द्वारा प्रस्तुत स्वप्नवासवदत्ता पिछले वष राष्ट्रीय नाट्य विद्यालय द्वारा ब० व० कार थ के निर्देशन म भगवदज्जुकम् एव मुद्राराक्षस तथा केरल के कवालम नारायण पणिक्कर द्वारा प्रस्तुत मध्यम व्यायाग कुछ *उल्लेखनीय* प्रस्तुतियाँ हैं।

इन सभी मे निदेशका न नाट्यशास्त्र मे विहित नियमो के परिज्ञान का प्रयत्न किया और इन प्रस्तुतियो को भरत के रगमच क अनुसार ढालना चाहा। लगभग सभी म रगपूजा और पूवरग के विधान म नाट्यशास्त्र का अनुसरण किया गया। सम्वाद और अभिनय मे रीतिबद्धता तथा नत्यानुसारी गति विधान का सयोजन किया गया। सगीत का नियोजन इन प्रस्तुतियो का प्रमुख तत्व रहा है। मच विधान म कई प्रकार की सकल्पनायें सामने आई। विजया मेहता ने नाट्यशास्त्र म वर्णित विधि के अनुसार मच का निर्माण किया जिसमे नेपथ्य के दो द्वारो के बीच रगशीष पर कुतपवि यास, रगपीठ के दोनो ओर मत्तवारणी आदि, और मूर्तिया का अलकरण सभी का प्रयोग था। अ य प्रस्तुतियो मे मच पर तलो का निर्माण, वाद्यव द का मच पर अवस्थापन और बहुदृश्यविधान द्वारा प्राचीन मच की विशेषताओ को पुनरुज्जीवित करन का प्रयास किया गया जो बहुत ही सफल रहा। लगभग सभी प्रस्तुतियो म पारम्परिक रगमच की रूढिया का समावेश किया गया और उससे उनकी प्रपणीयता और आकषण बढ़ा। पणिक्कर द्वारा प्रस्तुत मध्यम व्यायाग म जिस प्रकार कूडिअट्टम और कथकलि के गतिविधान सगीत और सम्वाद नियोजन की रीतिबद्धता का नियोजन किया गया उससे यह प्रस्तुति अत्य त प्रभावी हो गई। ब० व० कारथ द्वारा प्रस्तुत मुद्राराक्षस म एक ही मच पर दो पाश्वतलो पर चाणक्य और राक्षस क स्थान और बीच म प्रमुख कायस्थल निश्चित किया गया, यह युक्ति मुद्राराक्षस के गुप्तचर प्रधान कूटनीतिपूण वाता वरण को उजागर करने म सफल रही। नादिरा बब्बर ने स्वप्नवासवदत्ता की प्रस्तुति म अपवारित के लिये त्रिपताकहस्त की रूढ़ि का प्रयोग किया जो सस्कृत रगमच के वातावरण सृजन म सफल हुई। इन सभी प्रस्तुतिया को देखकर लगा कि इनम सस्कृत रगमच के अ वेषण का जो प्रयास किया गया, वह पारम्परिक रगमच की कुछ रूढ़िया के समावश स साथक हो सका।

इतना ही नही विभिन्न भाषाओ के समकालीन नाट्य लेखन और रगप्रयोगो के अध्ययन से पता चलता है कि समकालीन रगमच का बडा प्रायोगिक, कलात्मक और सारवान काम *नाट्यशास्त्र* तथा पारम्परिक रगमच स प्रेरित और अनुप्राणित है। शताब्दियो की रगयात्रा म हमार पारम्परिक और समकालीन रगमच म नाट्यशास्त्र के रग व्यवहारो का यह साक्ष्य हम उस परम्परा स जोडता है और उसे हमार लिए साथक और सारवान् बनाता है।

Poetics : Dhvanyaloka and Vakrokti

Dr K Krishnamoorthy

Not only is classical Indian literature vast and varied but the literature of literary criticism too is equally so If reason and intellectual thought predominate in the earlier works on the subject, only two works in the field stand out for their illuminating and enchanting explanation as well as analysis of Sanskrit masterpieces which represent the most creative phase in the history of Indian poetry The first is *Dhvanyāloka* which propounds for the first time an all embracing and integrated theory of *dhvani* and in which we have both the distilled essence of all Indian theorisings on aesthetics and art-criticism and unrivalled examples of applied criticism of choice examples Ānanda vardhana of Kashmir (c 9th century A D) is the celebrated author of this work [1] The other is Kuntaka who also hails from Kashmir (c 10th century A D) and who almost outshines his master, Ānandavardhana himself in the field of applied or practical criticism though content with an eclectic theory *vakrokti* which can come nowhere near *dhvani* in terms of philosophical depth semantic analysis or logical profundity His great work is *Vakroktijivita* [2] The originality of these two brilliant theorist critics presents a striking contrast to the numerous writers that came after them in the age of decadence

Both *dhvani*[3] and *vakrokti*[4] are striking in their own way Both highlight *all* the poetic facts Both underscore the perspective of aesthetic sensibility more than anything else Both illustrate their points with undeniably remarkable and tasteful examples culled from masterpoets like Kalidāsa and Banabhatta Both regard practical criticism itself as creative so to say Both concern themselves with illuminating the hidden layers of significance in the apparently simple poetry of the great poets Both offer workable norms for a meaningful literary analysis keeping in view, all the time the aesthetic value contributed by such diverse ingredients as content form, constructive skill and depth of feeling or emotion and both enter into the numerous subdivisions the poetic turn might take in the hands of a genius But there the comparison ends

The two theories we are discussing present even more striking contrasts While *dhvani* is the very corner stone of *rasa* and suffuses by its grace all the other elements involved in poetic discourse and lifts them all to the high water mark of aesthetic delectability *vakrokti* takes an altogether different stand on the vital question of what constitutes the hard core or essence of poetry If it is *rasa* to the *dhvani* theorist or at least a remote relationship with *rasa* it need not be exclusively or even primarily so to the *vakrokti* theorist Anything and everything is grist to the poet s mill if it is imaginatively seized and adequately expressed Absolute harmony of form and content,

both rivalling each other as it were in attaining perfection is of the essence of poetry This is happily and significantly phrased as *sāhitya* by Kuntaka— a term unknown even to Ānandavardhana in this sense According to the *dhvani* theorist, poetry admits of gradations of excellence depending upon the functional supremacy or otherwise of the aesthetic meaning intended to be conveyed by the poet in his creative afflatus of *rasa* It is only when all the flowers of speech or thought even the most intractable ones come very naturally and effortlessly to release the feeling shade and the very syllables acquire the required credence that the man of taste hails it as the best poem or *dhvani kāvya* The surface meaning *(vācyārtha)* or implied meaning *(lakshyārtha)* which constitute the core of all empirical or scientific discourse become so many jumping off grounds for an instantaneous poetic transport which is a unique value in itself It is like a paisa of dry meaning suddenly acquiring the value of a million rupees And only a gifted reader one who has assiduously cultivated a taste for poetry can experience this joy It is lost upon mere scholars Such readers are not allured by the outer trappings however glamorous They cannot be deceived by any cheap tricks of the poetic profession And they too are as rare as master poets themselves

In actual practice however such perfect poetry or *dhvani* is a rarity indeed One cannot have it without some admixture of other artistic devices Hence the ideal is a whit compromised as it were, and even poetry where the beauty of *dhvani* is outshone by the beauty of language laboriously contrived by the poet is given the next best place and it is willy nilly admitted that all poetic works contain a good measure of both these types

The theory of *vakrokti* controverts this stand The only distinction that logic can permit or commonsense can accept is according to this view between poetry and non poetry The very idea of best and next best in poetry is anathema There can never be any consensus even among best literary critics in regard to the alleged demarcation between dominant and recessive *dhvani* Not so in the case of *vakrokti* Just as light can come through many doors and windows so too poetic beauty may strike one in a hundred ways and forms Cultivated critics may enjoy a poem wholly in whatever form they come These are indeed fundamental differences of approach They arise in this form because while the *Dhvanyāloka* undervalues beauties of outer form *(alankāra)* in its emphasis on the essence namely *rasa* [8] the *Vakroktijīvita* refuses to do so and strives to maintain all aspects of beauty as an inseparable amalgam of diverse constituents which are enjoyed as a whole in literary appreciation though analysed for pedagogic purposes Following Bharata the father of the *rasa* theory, Kuntaka cannot see how *rasa* can be exclusively equated with the reader s aesthetic experience Even the text of the *Dhvanyāloka* has not expressly stated this equation which is a later addition by Abhinavagupta and which has won a large following from later writers of textbooks

Nonetheless Kuntaka was not blind to the manifold merits of the *dhvani* philosophy of language which had successfully silenced all the logical grammatical and semantic objections that could be raised against a unique linguistic function like *rasa-dhvani* to be found only in poetic language He accepts it with admiration for his great

predecessor His only regret is that though *dhvani* is more comprehensive than all the earlier explanations proposed by early theorists it is not comprehensive enough It does less than justice to the positive contribution of artistic *alankāras* to the over all beauty of *rasa* and it explains away as it were the even greater role of *gunas* or qualities of diction by relating them to *rasas* perfunctorily so to say, instead of tracing them to varying temparaments of poets where they rightly belong

Further, Kuntaka was convinced that his honoured predecessor had involved himself in a glaring self contradiction when he averred that *rasa* too like *Alankāra* could play a dual role 1 Primary (as in *rasa dhvani*) and 2 Secondary (as in *Rasavad alankāra*) Poets indeed have shown a wide spectrum of art in their treatment of *rasas* which demanded a clear recognition and close analysis from literary theorists Ānanda-vardhana was the first philosopher critic to rise to the occasion He rightly distinguished between a ruling *rasa* in a whole work embodying multiple *rasas* as its accessories Like unity of time unity of place and unity of action demanded by Aristotle in a play unity of *rasa* was worked out by Ānandavardhana as the soul of all great literary works literary as well as dramatic This also served to highlight the concept of complementary and contradictary *rasas* at the back of all value judgement in criticism Yet this principle or norm had its own inherent limitations when applied to single self complete stanzas (*muktakas*), since they lacked by their very nature scope for a full treatment of the different shades of *rasa* as in a whole long poem Hence difference of opinion in these instances of hazy manifestation of *rasa* or *rasas* was unavoidable Kuntaka focusses our attention to these and pleads for a re statement of the norm or nature of *rasa* itself

Thus Kuntaka allows a greater measure of freedom in the matter of interpretation of poetic examples than Ānandavardhana s *dhvani* can permit At the same time his new approach of *vakrokti* succeeds in reaffirming the important role of major *alankāras* in contributing to poetic beauty In the whole history of Indian poetics, the general trend of theorists was to add to the number of *alankāras* in the light of new poetic shades discovered in great poets But Kuntaka is a singular exception to this general trend He strives hard to do away with the large number of figures of speech which involve no new underlying principle and reduces the major ones to sixteen or so In this reappraisal of the role of *alankāras* Kuntaka is mostly influenced by the *dhvani* thought itself While the latter distinguishes between plainly stated figures from sugg-ested ones gives greater aesthetic value to the suggested *vakrokti* drops this question itself and accords the high place of *alankāra* only to figures that have striking aesthetic value Much of the difficulty involved in following the niceties of primarily suggested *alankāras (alankāra dhvani)* and *alankāras* embodying subordinated suggestion (*guni bhuta vyangya)*— in fact much of the *Dhvanyāloka* is devoted to this—is easily got over by the new approach It was the claim of Ānandavardhana that he had laid bare for the first time the secret of the aesthetic value associated with *alankāras* by disengaging their essence as *gunibhuta vyangya* Kuntaka does not dispute it But he virtually shows how a controversial canon like *dhvani* need not be brought in to explain the aesthetic function of *alankāras* which is integral to them and not superimposed from outside

One more notable difference between the two perspectives is this Can poetic content be correctly described in terms of theme (*vastu*) embellishment suggested (*vyangya alankāra*) and feeling tone (*rasādi*) as conceived by the *dhvani* scheme ? 'No is the answer of the *Vakrokti* theorist All the lucubrations of the *Dhvanyāloka* in this regard are practically valueless whatever their philosophical or semantic value might be The only distinction material to literary discussion is the one between what is given aesthetic form (*alankārya*) and the palpable form or pattern itself (*alankāra*) This is a distinction recognised openly by the *dhvani* theorist too , and this is quite adequate to understand and appreciate poetry according to Kuntaka He concedes that Ānanda vardhana was quite right in his characterising *rasādi* as *alankārya* and marking it off from *alankāra* But his complaint is that even plain themes in their very nature are not given the logical status of *alankārya* , only suggested themes being recognised under that head Hence it is that Kuntaka holds a unique opinion about natural theme (*svabhāvokti*) which is opposed to the view of all theorists that it is an *alankāra* and also to the view of the *dhvani* theorist that by itself it cannot be aesthetic unless it partakes in the process of *rasa* in an indirect if not direct way To read into the plain and almost obscene examples from folk literature (in Prakrit) of *vastu dhvani* cited in the *Dhvanyāloka* a highly aesthetic value would indeed be ridiculous a fact conceded by even some champions of *dhvani* including Abhinavagupta who strain themselves to relate it to the *rasa* of illicit love This goes against the canon of *aucitya* accepted by the *Dhvanyāloka* itself which does not spare even Kālidāsa from blame on moral grounds for his exotic treatment of the erotic delights of the divine couple viz Shiva and Parvati

Hence Kuntaka takes up the bold position that natural description (*vastu svabhāva*) is as much entitled to the status of *alankārya* as *rasādi* , and both become aesthetically delectable to men of taste when they are clothed in adequate artistic form (*alankāra*) The term *alankāra* thus is given the widest significance by Kuntaka who equates it with the comprehensive principle of beauty, viz *vakrokti* itself , and strongly argues against Ānandavardhana s stance that *alankāra* is no more than a clever departure from the obvious or plain ways of statement , or in other words mere devices of the intellectual mode of thought According to Kuntaka on the other hand they are only so many variations of aesthetic form necessitated by the nature of aesthetic content The aesthetic form and content are so completely interfused that they do not bear the slightest substitution Hence practical criticism becomes a sure index of a critic s aesthetic appreciation of poetry

Though we have dwelt at some length on the differences between *dhvani* and *vakrokti* perspectives the stress of both on the need and value of practical literary analysis extending from the minutest to the most comprehensive units of poetic works— such as syllable (*varṇa*), base termination gender number and case of words colloca tion of consonants *sandhi* and *samāsa* vague expressions particularly in the use of indefinite pronouns adjectives etc sentence, paragraph canto or episode and finally, the work taken as a whole—is what is most distinctive of both the schools and here we have the largest measure of agreement between the two celebrated theorists Kuntaka

and Ānandavardhana One calls the same point of excellence by the aesthetic term *vakrokti* while the other is inclined to use the term *dhvani* Virtually, then, the myriad forms of *vakrokti* and *dhvani* become almost indistinguishable a fact noted even by the master of logical polemics viz Mahimabhatta We might therefore illustrate this material agreement by taking a few concrete examples It will emerge how adoption of the *dhvani* theory will stop at appreciation of hidden beauties in particular passages and cannot go far beyond indicating the flaws due to defective *dhvani*, but the adoption of the *vakrokti* perspective will not only highlight the hidden beauties, but also the factors that often mar poetic effect and what is more remarkable how the defect can be overcome by exercising the aesthetic faculty of the critic and amending or correcting the original itself

One more point which merits mention before we take up the examples is the importance accorded to the imaginative critic on a par with the poet himself by both the theorists While Ānandavardhana gives the title '*Sahridayāloka* as an alternative title to his masterpiece (*Kāvyāloka* and *Dhvanyāloka* are the other alternatives found in Mss) Kuntaka is never tired of repeating that a *sahridaya* or man of taste alone is qualified to understand or judge the subtle beauties of poetry But there is one noteworthy difference in their exposition of *pratibha* or creative imagination itself While Ānandavardhana announces that creative imagination takes wings only under *rasāvesha* or afflatus of emotion and its unmistakable avenue is *dhvani*, Kuntaka distinguishes three types of *pratibhā* which dictate the choice of one of the three styles (*mārgas*) namely *sukumāra* (the soft and sweet) *vicitra* (the highflown and flowery) and *madhyama* (the mixed) [6] This apparently random difference actually colours their idea of all aesthetic categories like *guna aucitya* and the linguistic function or *vyāpāra* To Ānandavardhana there are only three *gunas* or aesthetic qualities— *mādhurya* (sweetness'), *prasāda* (lucidity) and *ojas* (spiritedness)—because they are the only three possible avenues of the nine *rasas* In fact they are virtually but two because lucidity is a common quality of all *rasas* and only the other two are mutually opposite But Kuntaka omits *ojas* and adds in its place two new ones, viz *lāvanya* (grace) a quality of diction and *ābhijātya* (elegance or classical finish) as common qualities of all his three styles Further he notes for the first time two more qualities *aucitya* or propriety and *saubhagya* or splendour which add a different kind of beauty to the three styles and which are an index of the poet s genius In fact these two are the real touchstones for any valuation of poetry Ānandavardhana had spoken of the important norm of *aucitya* but he had linked it with *rasa* Kuntaka widens its scope to include *alankāras* as well When all the diverse elements of the poetic art shine in their absolute perfec tion we get the end result of *saubhagya* or splendour This concept too is something not to be found in any earlier writer on Indian poetics Hence Kuntaka regards it as the *sine qua non* of all great poetry [7] Since Kuntaka had already ensured the invariable presence of *rasa* by making it the very *alankārya par excellance* he could give propriety and splendour an honoured place in his scheme of *gunas* which is linked only with the poet s *pratibhā* All these considerations lead the two great theorists to two different answers to the age old question in Poetics What is the soul (*atman*) of poetry ?

Ānandavardhana cannot but say *dhvani*, but Kuntaka must perforce accord that honoured place to *vakrokti* These two are very tricky terms, and if we are not wary both are likely to mislead us Though logically *dhvani* can have as many as five meanings one or the other covering the various aspects involved in poetry, one should not forget that its first and foremost connotation is *rasa* itself which constitutes *vyaṅgyārtha* or *kāvyārtha* proper The emphasis is always on the aesthetic content successfully conveyed to the heart of the sympathetic reader But according to Kuntaka the emphasis is not exclusively either on content or on form but their *sāhitya* or fusion which is a direct outcome of the poet s *pratibhā* Hence the main differentia of poetry will be *kavivyāpāra* or creativity itself and anything else will not be comprehensive enough Yet with all these differences in approach, we notice a strange family resemblance between the two theories especially in practical criticism because both are eminent critics and both stress in their value judgements the twin canons of propriety and spontaneity Hence the two theories should be regarded as complementary to each other, having more points of vital agreement than difference in respect of all essentials of poetry

Now let us turn to examples taken at random First we shall take those cited by both the theorists and note their comments

उपोढरागेण विलोलतारक
तथा गृहीत शशिना निशामुखम् ।
यथा समस्त तिमिराशुक तया
पुरोऽपि रागाद गलित न लक्षितम् ॥

The Twilight (heroine s face) with twinkling stars (shining pupils)
was so illumined (kissed) by the moon (the lover)
glowing red (flushed with passion)
so suddenly (ardently) that the entire mass
of darkness (black garment) disappearing
in the east (slipping even in front)
due to illumination (love),
was not at all noticed

This is quoted in the *Dhvanyāloka* as an example of the figure of speech called *samāsokti* because the poet has skillfully so u ed his epithets that they can equally apply to the moon and twilight the themes chiefly described as well as to their status personified as a couple in love The attributed behaviour of a hero and heroine in love to the insentient moon and twilight certainly adds charm to the main theme described but Ānandavardhana cannot class it under *dhvani* because the suggested love is not exclusively prominent and not even comparatively more important Hence it is a case of next best poetry or *gunībhuta vyangya kāvya* [8] It is not best poetry

But Kuntaka s impression is quite different It is as good an instance of best poetry as any other because *rasa* of love is not only present here as *alankārya* but the figures of metaphor (*rūpaka*) and paronomasia (*shlesha*) are effortlessly employed by the poet here to achieve the fancied *rasa*-effect Kuntaka is loth to recognise *samāsokti* as an independent figure of speech because it does not involve any principle other than

the one underlying metaphor and paronomasia Whose estimate is more acceptable depends on the modern reader s taste It is summarily postulated by Ānandavardhana that all figures of speech, *ipso facto* are artful devices of referential meaning primarily, even when they allow room, as in the present example for a suggested meaning Is this an unquestionable postulate ? That is the crux of the issue on which even Paṇḍitarāja Jagannātha cannot pronounce a final opinion Even if we should accept it for argument's sake the question remains whether there is or is not any *rasa* in the charming quatrain Ānandavardhana himself betrays his inconsistent position when he observes that Kālidāsa s verses in his play *Vikramorvashiya*, describing a river and a creeper as if they were animate embodiments of the lost nymph Urvashi according to the mad frenzy of the hero should be deemed as treasure troves (*rasanidhāna*) of *rasa* One cannot say that the context decides the issue of the presence or absence of *rasa* For Ānandavardhana is against any such simple procedure May be the context of *vipralambha-shringāra* in the play is in favour of primarily intended *rasa* while the context of moonrise is not But the stand taken up by Ānandavardhana is that primacy or subservience of plainly stated and suggested meanings is to be decided only by adopting the norm of aesthetic superiority of the one over the other, and not by any other consideration One might well feel that Kuntaka s aesthetic insight is more illuminating here than Ānandavardhana s Kuntaka cuts the guardian knot easily by restating the term *rasavadalaknkāra* to carry the meaning of *rasa* released by the medium of *alaṅkāra*

But Ānandavardhana had given an altogether different connotation to the expression in question While characterising instances of poetry with primacy of *rasa* as *dhvani* he had also envisaged the logical possibility of instances wherein *rasa* might be subservient to another meaning, aesthetically more impressive and had loosely coined the term *rasavadalankāra* to cover such instances Kuntaka s review of the example given by Ānandavardhana is indeed very refreshing inasmuch as it lays bare the inherent contradiction involved in the *dhvani* poetics Here it is

कि ह्रास्येन न म प्रयास्यसि पुन प्राप्तश्चिराद्दशन
केय निष्करुण प्रवासरुचिता केनासि दूरीकृत ।
स्वप्नान्तेष्विति ते वदन प्रियतमव्यासक्तकण्टग्रहो
बुद्ध्वा रोदिति रिक्तबाहुवलयस्तार रिपुस्त्रीजन ॥

Oh please stop this jesting
Thou art seen after such a long time !
Thou shalt not again part from me !
O ruthless one ! whence thy flair for travel ?
— Thus in dreams do the wives of your enemy speak
clasping fast the necks of their beloved ones
But soon they wake alas !
to find their embracing arms empty
and lo, they lament aloud !

In the eyes of Ānandavardhana this is a pure and simple example of *rasavadalaṅkāra* or figurative sentiment because *karuṇa rasa* or the sentiment of pathos without any other admixture is portrayed here as *subservient* to the primarily intended praise of the king by the court poet

Now let us read the penetrating critique of this position by Kuntaka —

Here the primary purport is O King, as you have slain all your enemies, the widows of those enemies are plunged in sorrow and agony' They are in such a wretched plight that the pathos of the situation is raised to its highest pitch. This is explained best only by regarding the sentiment of pathos as *primarily* meant here It is wrong to think that the primary import here is the sentiment of love in separation caused by the lover s journey to a distant place The term *alaṅkāra* is properly applicable only when it subserves the promotion of another meaning which is primary

Some might argue as follows "Here the second sentiment, viz., love in separation is not devoid of its determinants , and hence none can urge that it falls short of the differentia of *rasa*, that it is deficient in the causal factors contributory to *rasa* and so on because all the required factors are very much present. The other possible defect, viz., simultaneous presentation of two conflicting *rasas*, cannot impair our view in any way For, if both the *rasas* are really present and if they are clearly felt they cannot have any opposition between themselves because they do not compete with each other for primacy Thus the simultaneous presentation of both love in separation and pathos can *rightfully* delight the connoisseurs , and we have no decisive ground to affirm either the exclusive existence of the sentiment of pathos or the sentiment of love in separation occasioned by travel We can only conjecture that the latter is fostered by its causal factors such as determinants etc , as long as the dream lasts *and when* the dream is over, they are plunged again in their original grief or sentiment of pathos Hence one should conclude that both these sentiments are congruent to the primary import mentioned already, i e the King s eulogy

One might still object that the initial question itself viz., How is it that love in separation arises at all at the outset ? ' is left unanswered But the objection is baseless For it is just as well possible to argue that the enemies and their queens have heard reports of the irresistible might of the hero and fled helter skelter to save their lives and their lovers are still alive though parted for the time being (and this justifies their love in separation)

These are baseless arguments Once we admit the initial rise of pathos as a certainty it follows as a corollary from its promotion to a high pitch in the minds of the widowed queens that due to their state of long grief, they day dream and once in a while get the actual dream of union with their beloved , and even then the long cherished sweet dream breaks up all too suddenly On waking up they start wondering and realise the bitter contrast between their past and present situations a contrast which is heart breaking Hence they lament long Such an interpretation of facts will lead us inevitably to the conclusion that pathos

alone is the primary sentiment vividly presented here The interlude of the sweet love fulfilment dream is only a very appropriate associate or passing mental state which strengthens the primary pathos there is no other adequate explanation for its intrusion otherwise Hence how can there be even a jot of aesthetic *rasa* if one were to assert that love in separation consequenced by journey has an independent existence of its own here ?

Or else it might be alleged that the eulogy of the hero alone is primary , and since pathos is calculated to serve that end as a means, it is designated as an *alaṅkāra* It cannot hold water For, as we have seen, pathos is felt as primary In the case of other *alaṅkāras* such as *paryāyokta* (euphemism) and *anyāpadesha* (indirect statement) the suggested meanings are such that they admit of plain referential statement too if one wished to do so But pathos, a *rasa* can in no wise be reduced to a referential meaning Nor can it be taken as an instance of subordinated suggestion because that *rasa* qua *rasa* is perforce primarily suggested The two *rasas* noted above cannot both be equally suggested as that would come in the way of a relation like 'primary and 'secondary between themselves both being by definition primary

This long extract serves to illustrate how subtle and minute is Kuntaka s aesthetic analysis and how he can silence effectively any alternate explanation that might be offered by the champions of the *dhvani* doctrine *Rasa* cannot both be *rasa* and *alankāra* under any circumstance It has to be the one or the other exclusively He out Herods Herod as it were in this forceful critique of the self discrepant concept of *rasavadalankāra* adumbrated in the Dhvanyaloka Incidentally we get here a full inside picture of what literary analysis means from the perspective of *rasa*

Ānandavardhana has showed the way how the principle of *aucitya* or propriety could be successfully applied to a study of plot character and *rasa* on the one hand and *alankara* as well as *guna* on the other in respect of different individual units of poems and plays and also in respect of plays and poems taken as a whole Any detriment to this evaluative principle was declared as an evidence of the poet s failure But the actual examples of applied criticism provided by him were few and far between He had not given a full length literary study of any single poem or play in classical Sanskrit literature Nor had he evolved any concept to describe the success of a whole work which was found perfect in all respects Kuntaka started where Ānandavardhana left off And working on the clues already given by his worthy predecessor Kuntaka gave full fledged criticism of almost all important poems and plays in Sanskrit. He is the only author in the whole history of ancient Indian poetics to have executed this onerous task and his happy insights are as valid as they are valuable even today Like his master s, Kuntaka s observations also are critical and creative at the same time They both inform and transport the reader His exposition or criticism is at once intellectual and artistic It is closely reasoned as well as profound revealing again and again refreshing merits as well as incidental flaws in the compositions of great poets like Kalidāsa Bhāravi Bhavabhūti Visakhadatta and so forth He avoids the criticism of the two national epics because it had already been done by Ānandavardhana in a masterly manner He

proceeds to lay bare the beauties of the vast body of classical works exclusively and he does not hesitate to uncover the defects too when he notices them But he goes one step beyond and suggests how the noticed defect can be avoided by improving the text by making slight alterations As already indicated he propogated for the first time the concept of *saubhāgya* or all round perfection of a literary work, of which the greatest exemplar is Kālidasa

For philosophic profundity and dialectical skill combind with literary sensibility and critical acumen Ānandavardhana is indeed supreme But Kuntaka is unrivalled in his gift for adopting a purely literary perspective and attempting applied criticism illumined by original and happy insights Both taken together will enliven our mind and enrapture our heart even today The hidden beauties of Sanskrit literature will be revealed to us only by a careful study of their masterpieces *Dhvani* and *Vakrokti* sum up the subtlest thought and actual criticism in the vast realm of Indian poetics wherein originality is all but rare Conventional textbook writers could not ignore *dhvani* because it was championed by the great Abhinavagupta but it was Kuntaka s misfortune that he had no supporter of that stature and he could be safely forgotten We might only hope that his *vakrokti* will be rescued from its unmerited oblivion by modern thinkers and will get recognition on a par with *dhvani* which it so richly deserves !

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1 For a critical edition of this text with a complete English translation *Dhvanyaloka* Ed K. Krishnamoorthy Karnatak University Dharwar 1974

2 For a critical and complete edition of this text also with a close English translation see *Vakrokti jivita* Ed K Krishnamoorthy Karnatak University Dharwar 1977

3 The words defy an exact rendering in English *Dhvani* is usually rendered as suggestion but hidden expressiveness is nearer to the original meaning.

4 *Vakrokti* too is not just an out-of the way expression or poetic turn it is the masterly art under lying every element of poetry and involving effortless and spontaneous transformation of the prosaic raw materials into things of consummate beauty

5 Or *rasadi* to be more precise for Ānandavardhana treats all mental states *(citta vritti vishesha)* like *bhava* and even their semblances *(abhāsas)* as one single head

6 For a fuller study of Kuntaka s analysis of *pratibhā* see K Krishnamoorthy s article with the same caption in *Journal of the Sanskrit Academy* Osmania University Hyderabad Vol I No 1 1980

7 *Vakroktijivita* Dharwar edition p 357

8 *Dhvanyaloka* Dharwar edition pp 20-21

The Concept of Rasa in Indian Literature

Dr Haraprasad Mitra

The concept of *Rasa* in Indian literature is an indefinable realization It suggests intense feeling with detachment It covers two grounds, namely a general notion and a technical meaning *Rasa* has been expressed as 'flavour by some scholars aesthetic emotion or other suitable terms by others In the aesthetic context the word suggests the sense of 'taste with special emphasis on universality The word in its etymology has grown out of the Sanskrit root which means tasting In order to grasp the sense of the psychological condition or rather to have a brief description of how and what happens in the process of moving up from the everyday material environment around us, to the state of enjoyment or delight while tasting a piece of art be it literature or any other aesthetic creation, one has to understand the meanings of some other related words namely *sthāyee bhāvas* (primary emotions), *vibhāva* (exciting cause) *anubhāva* (external manifestation) *sanchāree bhāva* (secondary emotions), the last of these being also known as *vyabhichāree bhāva* Vibhava which is the objective condition behind the production of an emotion is subdivided into two namely alambana (the person or persons with reference to whom the emotion is aroused and 'uddipana (the other circumstances)

Dr Sunitikumar Chatterji the late National Professor in his Foreword to the Bengali translation of Visvanātha Āchārya s 'Sahityadarpana by Dr Bimalakanta Mukhopadhyaya wrote on the 15th May, 1969 ' One of the most profound aspects of the thought of India, as part of its speculations in the domain of the higher Philosophy and the Ultimate Reality has been its criticism of literature in its intent its scope and its expression Indian Dramaturgy Indian Poetics, Indian Aesthetics are among the finest productions of the Indian mind and as in all other branches of Indian thought in its desire to go to the fundamentals we have here a great system of original endeavour to unravel the mystery of literary and aesthetic enjoyment and to find its *rationale*

Dwelling upon the theory of *rasa* Dr S N Dasgupta wrote in A History of Sanskrit Literature (Vol I second edition 1962, pp 594 95) The real discussion of *rasa* was started by Abhinavagupta in his commentary on *Bharata s* maxim on *rasa* (*vibhavānubhāvavyabhichārisamyogād rasanispattih)* The real point of discussion and diversity of opinion was on the two words *samyoga* (conjunction) and *rasanispatti* (expression of rasa or completion of *rasa*) Before proceeding further it is necessary to say a few words about the foundation of *rasa* It is based upon a particulars view of psychology which holds that our personality is constituted both towards its motivation

and intellection of a few primary emotions which lie deep in the subconscious or unconscious strata of our being These primary emotions are the sex the ludicrous, the pathetic the heroic the passionate, the nauseating, the wonderous Other aesthetic psychologists have in later times added to it, the peaceful or intellectual, the devotional and the filial These emotions are running through all natures in a permanent manner and may in that sense be called dominant emotions (*sthāyibhāva*) These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states "

Further explaining this, Dr Dasgupta wrote ' Emotional states, such as, the amorous, the heroic and the others, show in their expressions the appearance of atomic formations, i e, each emotion in its manifestation shows a composition of diverse sentiments constantly shooting out and changing like the kinetic atoms and gases, like the flamelets that continually come and go and thereby produce the appearance of the permanent undivided whole of a flame, there are continually passing little flames of diverse sentiments that give expression to the permanent emotion of love or hate heroism or anger It should however be noted that no emotion is called *rasa* unless it is aesthetically excited When a young man falls in love with a young woman and his whole frame is shaken we cannot speak of him as being the subject of *sṛngārarasa* or when his son is dead and he is crying in tears we cannot speak of him that he is in the *karuna rasa Rasa* is an emotion excited by artistic circumstances or situations

The above citations have been apparently somewhat a little too long but do not these help even the common reader to have a glimpse of the concept of *Rasa* in sanskrit literature ? Here one has to agree that the disputes against this theory from other quarters cannot be totally ignored It is true that those who are capable of accepting the position as stated above either readily or after some good thought do not really matter much Any initial dispute that they may feel as they read what Professor Dasgupta wrote as cited above will finally settle down in complete peace But there is also the possibility of a lasting tug of war Professor Nagendra of the University of Delhi in his article on A Defence for the theory of Rasa or A Plea for the emotive basis of Literature (Statistical Publishing Society Calcutta 1975) states quite aptly that inspite of its supreme importance in Indian Poetics the theory of *rasa* had to face opposition and the major arguments of the opponents have been as follows (1) The notion that *Rasa* as a transcendental experience akin to the realization of the supreme self being rather a mystical concept agreed with the temper of the medieval ages and is undoubtedly unsuitable for acceptance by the modern mind (2) The theory of rasa laying all its emphasis on emotion lacks in doing justice to our present-day mind which is very complicated indeed and our reason and intellect are treated with little respect as such 3) Under the theory of *rasa* ' The number of sentiments and feelings has been rigidly defined with the result that the range of literature has been unnaturally circumscribed Under this item of doubt and dispute it is stated that there may be hundreds and thousands of works of arts wherein it is difficult to determine the basic sentiment or define the Rasa, for example who can determine the basic sentiment in Hamlet or in Wasteland etc ? 4) The consummation of Rasa is not possible in shorter compositions

which may be a few beautiful stanzas or sparkling phrases merely 5) The glory of literature emanating from creative minds which are in many cases full of contradictions is not bound to fit into the oversimplified compartments offered by the theory of rasa like love hatred etc which are rigid and unacceptable as such

Professor Nagendra gives as many as nine objections to the theory of rasa But here we have stated only five of these and the inquisitive readers may just look into his original paper which has been referred to above He has thereafter met the allegations elaborately In the ninth point of opposition it has been stated that the *rasa* theory laying undue stress on the pleasure principle puts a great obstacle to the growth of other healthier values of life namely elevation of character discipline of the senses or organization of impulses cultivation of social consciousness' and the like He has dispensed with all such allegations and has finally said 'It does not require any further argument to establish the validity of the theory of Rasa

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and intellection, of a few primary emotions which lie deep in the subconscious or unconscious strata of our being These primary emotions are the sex, the ludicrous, the *pathetic*, the heroic the passionate, the nauseating, the wonderous Other aesthetic psychologists have in later times added to it, the peaceful or intellectual, the devotional and the filial These emotions are running through all natures in a permanent manner and may in that sense be called dominant emotions (*sthāyibhāva*) These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states '

Further explaining this, Dr Dasgupta wrote "Emotional states such as, the amorous the heroic, and the others, show in their expressions the appearance of atomic formations i e, each emotion in its manifestation shows a composition of diverse sentiments constantly shooting out and changing like the kinetic atoms and gases like the flamelets that continually come and go and thereby produce the appearance of the permanent undivided whole of a flame, there are continually passing little flames of diverse sentiments that give expression to the permanent emotion of love or hate, heroism or anger It should however be noted that no emotion is called *rasa* unless it is aesthetically excited When a young man falls in love with a young woman and his whole frame is shaken we cannot speak of him as being the subject of *sṛngārarasa* or when his son is dead and he is crying in tears we cannot speak of him that he is in the *karuna rasa* *Rasa* is an emotion excited by artistic circumstances or situations

The above citations have been apparently somewhat a little too long but do not these help even the common reader to have a glimpse of the concept of *Rasa* in sanskrit literature ? Here one has to agree that the disputes against this theory from other quarters cannot be totally ignored It is true that those who are capable of accepting the position as stated above either readily or after some good thought do not really matter much Any initial dispute that they may feel as they read what Professor Dasgupta wrote as cited above will finally settle down in complete peace But there is also the possibility of a lasting tug of war Professor Nagendra of the University of Delhi in his article on A Defence for the theory of Rasa or A Plea for the emotive basis of Literature (Statistical Publishing Society Calcutta 1975) states quite aptly that inspite of its supreme importance in Indian Poetics the theory of *rasa* had to face opposition and the major arguments of the opponents have been as follows (1) The notion that *Rasa* as a transcendental experience akin to the realization of the supreme self being rather a mystical concept agreed with the temper of the medieval ages and is undoubtedly unsuitable for acceptance by the modern mind (2) The theory of rasa laying all its emphasis on emotion lacks in doing justice to our present day mind which is very complicated indeed and our reason and intellect are treated with little respect as such 3) Under the theory of *rasa* The number of sentiments and feelings has been rigidly defined with the result that the range of literature has been unnaturally circumscribed Under this item of doubt and dispute it is stated that there may be hundreds and thousands of works of arts wherein it is difficult to determine the basic sentiment or define the Rasa for example who can determine the basic sentiment in Hamlet or in Wasteland etc ? 4) The consummation of Rasa is not possible in shorter compositions

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vritti that the manifestation of rasa' is '*Kānti*' or grace For him rasa' means a *guna* or quality of a special kind Rudrata who possibly belonged to the same century was a rhetorician and he said that without 'rasa there can be no poetry, but he did not go much deeper in any attempt to clarify what is rasa Ānandavardhana, in the ninth century established his Dhvanibāda and it has been already said above that he was the person to give importance to rasa About a couple of centuries later, Abhinava Gupta not only established his 'Rasabāda' but also was bold enough to say that, in any 'Kavya (this *word* being an all covering term including all types and forms of literature) without the appeal of rasa' there is no real worth

Mention may be made in this connexion, that in 1950 the Bengali language has been enriched by an edition of the *Dhvanyaloka* of *Ānandavardhana* and the *Lochana* of Abhinava Gupta by Professors Subodhchandra Sengupta and Kālipada Bhattacharya But more interesting than this information will be the attempt to see how our rasa theory evolved out of centuries of discussion on the diversity of figures of speech In his Sahityadarpana of Visvanātha and History of Alankāra Literature (first edition 1910 second edition 1923 Bombay) P V Kāne the renowned scholar names many authors and commentators on the Alankāra Sāstra and says in his Introduction 'As in many other branches of Sanskrit Literature, so in the Alankārasāstra also we come across many writers whose works have not come down to us and who are no more than mere names to us Rājasekhar, for example in his 'Kavyamimangsha (p 1) *tells* us how the science of Poetics could claim to have been proclaimed by Shiva to Brahma from whom it was handed down to others and how it came to be divided into eighteen sections (adhikaranas), each of which taught in this world by a particular teacher' ' He gives a long list of names and says again It is doubtful how far this list is authentic or whether most of the writers named are mythical *Agnipurāna* which has been claimed by some to have been the earliest source of all later teaching of Alankāra sāstra has also been guessed to have been borrowed from the Amarakosa If that be taken for granted P V Kane cannot place the *Agnipurāna* at any time earlier than the 6th or 7th century *A D* He adds that the *Agnipurāna* being aware of the theory of *dhvani* cannot be much later than the *Dhvanyaloka* of the ninth century In Kane s own words ' The foregoing discussion goes to establish that the *Agnipurana is later* than the 7th century at least and that the section of Poetics was probably compiled about or a little after 900 *A D*

The Science of Poetics in Sanskrit had its origin in the hoary past and exact dates of the earlier authors are almost impossible to be stated with any *certainty* There were some scholars who ridiculed the theory of *Dhvani* There was no dearth of controversies Leaving that topic aside however it may be said with more certainty that Vāmana was the protagonist of the *Riti* idea and that it was he who has said that *riti* was the soul of poetry Belonging to the ninth century he was *possibly a* minister to the king of Kashmir Very probably Rudrata also belonged to the same century and it is not impossible that he too was a Kashmirean but besides being the eminent classifier of figures of speech he had little to say on *rasa* Kane says like many other scholars that the *Dhvanyaloka* is an epoch making work in the history of Alankara

literature and in the matter of authoritative eminence, it is comparable to Pānini s Sutras in Grammar and the Vedāntasutras in Vedānta It has already been said that Ānandavardhana was the author of this work and later the *Lochan* commentary (*vritti-and karika*) of Abhinava Gupta came to be appended to the original work But the indentity of the author of the kārikās with Ānandavardhana poses a perplexing difficulty *according to* Kane and others And *it is almost a certainty that prior to* Ānandavardhana the dhvani view had not existed What Kane says about the different views about *Dhvani* may be noted in brief as its having been regarded as completely non existent by some, its being included under *lakshnā* or contextual meaning by others, - some other thinkers holding the opinion that it totally defied any definition and that *rasa* could only be relished by the man of taste Mention has also been made of the *vāchya* and *pratiyamāna* senses of poetry (the former indicating surface meaning and the latter suggesting the implied charm which is beyond the surface meaning which is beautifully suggestive and which is undoubtedly supralexical plus suprasyntactical) The *Pratiyamāna* sense belongs to the knowers of the essence of poetry and this pratiyamāna sense may be rooted in *vastu* (the subject matter) *alankāra* (figures of speech) and *rasa* (the aesthetic indefinable taste)

There are many more niceties of thought, analysis and expression related to the theory of *rasa* Kshemendra in his *Auchitya vichāra charchā* discusses what is indicated by propriety Kuntaka in his *Vakrokti Kavyajivitam* discusses to say that an arch or oblique way of expression is the life substance of poetry *Rasa* has been said to be *alaukika* (transcendental) or *chamatkāra* (wonderful) The theory of *Rasa*, to be brief is a long march with meticulous caution to arrive at a faith that the essence of poetry is akin to the realization of the Supreme Reality in absolute bliss

संस्कृत रगमच पर भास और शूद्रक

डा० श्रीनिवास रथ

वतमान शताब्दी के पहिले दशक तक हमे भास का आभास तो था, परन्तु हम उनसे परिचित नहीं थे। आज वह हमारे लिए सस्कृत रगमच का द्वार दीप बन गया है। यह दीप न जाने कब से बुझा पडा था। रवीन्द्रनाथ टगोर ने उज्जयिनी के विलुप्त वैभव के लिए अपनी 'स्वप्न" नामक कविता मे कुछ ऐसा ही कहा था —

दीप द्वारपाशे
कखन निवियागेल दुरन्त वातासे।

टी० गणपति शास्त्री ने इस दीप की ज्योति को फिर से सवारा है। केरल म पदमनाभपुरम् के पास एक मठ से प्राचीन मलयालम लिपि म तालपत्रो पर अकित एक साथ दस पाण्डुलिपियाँ उन्ह प्राप्त हुई। कुछ ही दिनों म उसी प्रकार की तीन पाण्डुलिपियाँ और प्राप्त हो गई। पाण्डुलिपियो म नाटक तो सुरक्षित थे, परन्तु उन पर नाटककार का नाम अकित नही था। सौभाग्य से दो हजार वर्षों की लम्बी परम्परा म भास अपनी पहचान की कुछ अमिट छाप छोडते गये थे।[1] सन् १९१२ और १९१५ ई० के बीच गणपति शास्त्री ने भास के नाम से तेरह नाटक प्रकाशित कर दिये।

नाटको के प्रकाशन के साथ ही सारे विश्व के सस्कृतज्ञो मे भास के कृतित्व और काल निणय को लेकर गम्भीर चिन्तन और शास्त्राथ शुरू हो गया। शास्त्रीय विवेचन का यह क्रम पचास वर्षों तक निरन्तर चलता रहा। इस बीच कुछ नाटको के जमन, इतालवी, फ्रासीसी और अग्रेजी अनुवाद भी प्रकाशित हो गये। निष्कष यह निकला कि इन नाटको को कालिदास के पूववर्ती भास की रचना के रूप मे प्राय सामान्य स्वीकृति मिल गयी।[2]

कालिदास ने भास का उल्लेख नाटको के सन्दभ मे ही किया था। मालविकाग्निमित्रम् की प्रस्तावना म सूत्रधार की इस घोषणा पर कि कालिदास विरचित मालविकाग्निमित्रम प्रस्तुत करना है, पारिपार्श्विक तुनक कर कहता है—'मा तावत्—रहने भी दो, प्रथित यशस्—सुविख्यात कीर्ति भास, सौमिल्ल और कविपुत्र आदि कवियो के सुपरिचित नाटक छोडकर वतमान युग के कालिदास की रचना प्रस्तुत करने का यह चाव क्यो उमड रहा है?[3] इस प्रसग का एक तात्पय तो यह है कि कालिदास इन तीनो का लोहा मानते थे और भास को प्राथमिकता प्रदान करते थे। दूसरा तात्पय यह भी रहा होगा कि वे अपने नाटक की तुलना इन तीनों के नाटको से किये जाने की अपेक्षा रखते थे। भास के नाटक तो हमे किसी भी रूप म उपलब्ध हो गये हैं परन्तु सौमिल्ल और कविपुत्र का कृतित्व अभी भी हम अज्ञात ही है।

कालिदास भास से किस कोटि तक प्रभावित थे इसका एक यह भी उदाहरण हो सकता है कि उपयुक्त सन्दभ म जहाँ उन्होने 'प्रथितयशस्' कहकर भास का स्मरण किया है, वहाँ वे अनजाने ही मा

तावत' का भी प्रयोग कर गये, जो भास की पदावली है। भास ने इस पदावली का जितना अधिक प्रयोग किया है कालिदास की भाषा म उसका प्रयोग उतना ही कम दिखाई देता हैं। मेरे दृष्टिकोण से यश के सन्दभ म कालिदास ने रघुवश म भी भास का स्मरण किया हैं। कालिदास ने स्वय को "कवि यश प्रार्थी" कहते हुए, यह भी स्वीकार किया था कि सूयवशी राजाओ के वणन के लिए "पूव सूरिभि —पूवज कवियो के द्वारा पहिले ही द्वार खोला जा चुका हैं।[4] सूरि शब्द का मूल अथ विद्वान हैं। वैसे सस्कृत परम्परा मे गद्य, पद्य नाटक और चम्पू आदि विभिन्न विधाओ के विविध रचनाकार कवि ही कहे जाते है। प्रसिद्ध टीकाकार मल्लिनाथ ने 'पूवसूरिभि" का अथ 'वाल्मीकि आदि" कह कर सतोष कर लिया हैं। भास के नाटक प्रकाश म आने से अब यह प्रतीत होता है कि रघुवश मे भी कालिदास ने वाल्मीकि के साथ भास का स्मरण किया है, क्योकि रघुवश के राजाओ का क्रम वाल्मीकि के अनुसार न रखते हुए भास क प्रतिमा नाटक म प्रस्तावित सूची (दिलीप, रघु अज, दशरथ और राम) के क्रम को ही कालिदास ने स्वीकार किया ह।

भास के नाटक

भास के नाटको मे सस्कृत के नाटको की तुलना मे एक विशेपता यह ह कि इनका आरम्भ 'नान्द्य ते तत प्रविशति सूत्रधार' इस नाट्य निर्देश के साथ, अर्थात "नान्दी के उपरान्त सूत्रधार का प्रवेश" इस सूचना से होता है। सूत्रधार मगलाचरण का एक श्लोक पढकर नाटक के लिए अपना वक्त य प्रारम्भ करता ह। भास के नाटको को छोडकर अन्य सस्कृत नाटका म सवप्रथम मगलाचरण का श्लोक होता है। इस श्लोक के बाद नाटय लिखा जाता ह, केवल नान्द्यन्ते अर्थात नान्दी के उपरान्त। फिर सूत्रधार का वक्तव्य प्रारम्भ होता ह। भास के नाटका की इस पहिचान का आधार बाणभट्ट का एक श्लोक ह, जो उनके हषचरित की प्रस्तावना म मिलता हैं।

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैं।
सपताकयशो लेभे भासो देवकुलैरिव ॥

अर्थात सूत्रधार से आरम्भ होने वाले पताकास्थानक या पताका वृत्तो से युक्त और अनेक पात्रो वाले नाटको से भास को उसी प्रकार यश मिला था जैसे किसी को सूत या डोरी से जमीन नापने से आरम्भ करके, बहुत बडा क्षेत्र (भूमिका) या मजिलो वाले देवकुल या मन्दिर बनाने से मिलता है जिन पर पताकायें सुशोभित हो। गणपति शास्त्री को मिली पाण्डुलिपियो मे सवप्रथम—नान्द्यन्ते तत प्रविशति सूत्रधार नाटय निर्देश देखकर नाटकों को भासकृत मान लिया गया यद्यपि उन मे भास का नाम नही था।

भरत की परम्परा मे नान्दी विधान को मच पर ही माना गया है। इसलिए शेप सस्कृत नाटककार नान्दी श्लोक के उपरान्त ही नाटय निर्देश लिखते हैं और वह भी केवल 'नान्द्यन्ते' अर्थात् नान्दी के उपरान्त। प्रायोगिक रूप मे स्थिति यही बनती है कि सूत्रधार नान्दी के अवसर पर मच पर होता हैं अन्यथा अगले वाक्य को बोलने के लिए वह मच पर कसे पहुच सकता है ? नाट्यशास्त्र के अनुसार सूत्रधार को मध्यम स्वर म नान्दी पाठ करना चाहिए। सूत्रधार के साथ पारिपार्श्विक और विदूपक भी होता ह इसको निगत विधान कहते हैं। प्ररोचना आदि के उपरान्त तीनो मच से चले जाना चाहिए।[5] भरत के इस विधान का व्यावहारिक पक्ष जो नाटका म भी दिखाई देता ह दशरूपक म स्पष्ट हुआ है। आमुख अथवा प्रस्तावना म सूत्रधार नटी, माप (अथवा मारिष) या विदूपक स वार्तालाप करता है।[6]

भास नान्दी विधान को स्वीकार तो करता है परन्तु उसको वह नेपथ्य तक सीमित रखना चाहता ह या रगमच पर करना चाहता हैं, स्पष्ट नही ह। सभवत उसने निर्देशक को नान्दी विधान की स्वतन्त्रता प्रदान की है। भास का सूत्रधार नान्दी के बाद प्रवेश करता है मगलाचरण का श्लोक पढता है और

अपने वक्तव्य से नाटक की स्थापना करता है। भास प्रस्तावना को स्थापना ही कहता है। यहाँ विचार णीय प्रश्न यह है कि नाटको मे सूत्रधार का प्रवेश नान्दी के उपरान्त हो या नान्दी के पहिले, नाटको का आरम्भ तो सूत्रधार ही करता है। ऐसी स्थिति मे बाणभट्ट ने "सूत्रधार के द्वारा आरम्भ होने वाले' कह कर भास की कौन सी विशेषता की ओर इंगित किया है? भास के नाटको की प्रस्तुति से जुडने पर मुझ बाणभट्ट की परिभाषा का एक और अर्थ समझ मे आया है। भास के सात नाटको मे (मध्यम व्यायोग, दूतवाक्य, कर्णभार, दूतघटोत्कच, पचरात्र, बालचरित और स्वप्नवासवदत्त) स्थापना का पूरा कार्य अकेला सूत्रधार ही करता है। दो नाटको म (ऊरूभग और अभिषेक) सूत्रधार के बिना बुलाए पारिपार्श्विक आकर एक प्रश्नवाचक श्लोक पढता है और उसके उत्तर के साथ स्थापना सम्पन्न होती है। प्रथम और द्वितीय प्रकार के सभी नौ नाटको मे सूत्रधार का पहला वाक्य एक समान है। शेष तीन नाटको मे सूत्रधार का पहला वाक्य एक समान है। शेष तीन नाटको मे (अविमारक, प्रतिज्ञा और प्रतिमा) सूत्रधार मगलाचरण के बाद नटी को मच पर बुलाता है और नटी से वार्तालाप के माध्यम से स्थापना सम्पन्न करता है। कही बाणभट्ट का मन्तव्य यह तो नही था कि भास के नाटको की स्थापना अकेला सूत्रधार ही कर लेता है? ऐसी स्थिति मे क्या अन्तिम पाच नाटक भास के नही हैं? परन्तु किसी नाटककार के अधिकांश नाटको की स्थापना यदि अकेला सूत्रधार करता है तो भी वह उसकी एक विशेषता तो अवश्य कहलाएगी। चारदत्त को हम भास का नाटक नही मानते। एक तो उसमे मगलाचरण का श्लोक नही है और दूसरी बात यह है कि उसकी स्थापना भास के किसी भी अन्य नाटक की स्थापना से पाँच गुनी से भी अधिक लम्बी है। भास की स्थापनाओ से अधिक सक्षिप्त प्रस्तावना सस्कृत के अन्य नाटको मे नही है।

भास के पाँच नाटक एकाकी हैं। इनमे कथा सूत्र प्राय महाभारत का है परन्तु चरित्र चित्रण मे भास की अपनी अलग ही दृष्टि है। मध्यमव्यायोग म हमे केवल इतनी सूचना मिलती है कि पाण्डव वनवास की अवस्था म हैं। तीन पुत्र और पत्नी सहित यात्रा करते एक ब्राह्मण परिवार को रास्ते म घटोत्कच मिलता है, जिसे, अपनी माँ के व्रत की पारणा के लिए, किसी मनुष्य की तलाश है। सम्भवत शुन शेप की कथा के आधार पर उसे मझला पुत्र मिलता है। वह उसे मध्यम कहकर पुकारता है और मध्यम के रूप म भीम उपस्थित होता है। घटोत्कच की माँ भीम को पहिचान लेती है। माता पिता और पुत्र क मिलन की छाया मे ब्राह्मण का पुत्र बच जाता है। दूतवाक्य म महाभारत युद्ध की भूमिका बन जाती है। दुर्योधन भीष्म पितामह को सेनापति बनाने का निर्णय लेता है और श्रीकृष्ण उसकी सभा मे पाण्डवो के दूत बनकर पहुँचते हैं। सभी राजा गण दुर्योधन के निर्देश की अवहेलना कर श्रीकृष्ण को देखते ही खडे हो जाते हैं परन्तु दुर्योधन द्रौपदी के चीर हरण का चित्र देखता हुआ बैठा रहता है। वह श्रीकृष्ण का प्रस्ताव नही मानता और श्रीकृष्ण को बन्दी बनाने मे असफल रहता है। यहाँ भास ने श्रीकृष्ण के सारे आयुधो को पात्रो के रूप म मच पर उपस्थित किया है। उत्तेजित कृष्ण को स्वय उनका अस्त्र सुदर्शन शान्ति का उपदेश देता है और अन्य आयुधो को वापस कर देता है। धृतराष्ट्र श्रीकृष्ण से दुर्योधन के दुर्व्यवहार की क्षमा याचना करते हैं। यही से भास युद्ध और शान्ति के सन्दर्भो से अपना तादात्म्य स्थापित करता है।

"शल्यराज! मेरा रथ वही ले चलो जहाँ अर्जुन है।" कर्णभार म युद्धभूमि के लिए अगराज कर्ण की यात्रा इसी वाक्य स प्रारम्भ होती है और नाटक का अन्तिम वाक्य भी यही है। यात्रा के बीच कर्ण शल्य को माता कुन्ती, भाई पाण्डव और परशुराम से अपनी निष्फल अस्त्र विद्या प्राप्ति की सूचना देता है। इस बीच ब्राह्मण वेश म इन्द्र कर्ण से कवच कुण्डल माग कर ले जाता है। इन्द्र से उसे विमला शक्ति भी मिलती है। कर्ण की दानवीरता स्थापित होने पर भी पूरी स्थिति विवशता और उदासी से घिरी

रहती है। युद्धभूमि के लिए कर्ण के प्रस्थान से हमे युद्ध की स्थिति का बोध होता है। दूतघटोत्कच मे बालक अभिमन्यु की हत्या के समाचार से धृतराष्ट्र गान्धारी और दुशला तो सिहर उठते है परन्तु दुर्योधन, दुशासन और शकुनि प्रसन्न होते हैं। धृतराष्ट्र अपने बेटे की दुर्बुद्धि को धिक्कारते हैं। घटोत्कच श्रीकृष्ण का सन्देश लेकर आता है। दुर्योधन उसे राक्षसी पुत्र कहकर अपमानित करता है। भास का सारा आक्रोश घटोत्कच के उत्तर मे उभरता है कि राक्षस इतने क्रूर तो नही होते कि लाक्षागृह मे अपने भाइयो को जला दें? अपने भाई की पत्नी के बाल खीचें?? या कि पुत्र सम बालक की हत्या कर दें??? युद्ध की अमानवीयता नाटक का प्रमुख स्वर है। इस नाटक म भरत वाक्य नही मिला है और नाटक श्रीकृष्ण के सन्देश से समाप्त होता है।

महाभारत के युद्ध की परिणति ऊरुभग मे होती है। यह नाटक दुखान्त है। इसलिए इस नाटक का व्यक्तित्व कुछ अलग ही है। नाटक के आधे भाग तक तीन भट युद्ध की दुरन्त विभीषिका का वर्णन करते हैं। वे देख रहे हैं कि मरे हुए हाथी घोडे टूटे हुए रथ, धरती पर लुढकते राजमुकुट और शिरस्त्राण, लाशो के अम्बार और उन्हे नोचते गीध और सियार वाली निरर्थक नरसहार की भूमिका मे उधर भीम और दुर्योधन का गदा-युद्ध भी शुरू हो गया। श्रीकृष्ण के इगित पर दुर्योधन की जघाओ पर अनैतिक प्रहार क्या हुआ, व्यास आकाश की ओर कूच कर गये, बलराम ने आँखें ढँक ली भीम को कृष्ण ने सहारा दिया जिसे पाण्डव घेर कर युद्ध भूमि से बाहर ले गये और दुर्योधन धरती पर लुढ़क गया। इस वर्णन के साथ भट बिदा होते हैं और उत्तेजित बलराम का प्रवेश होता है। बलराम और अश्वत्थामा के माध्यम स श्रीकृष्ण और पाण्डवो की भर्त्सना के द्वारा पाण्डवो की विजय को भास, अनैतिक आचरण की काली छाया म, निरर्थक सिद्ध कर देता है। जमीन पर घिसटता हुआ दुर्योधन उत्तेजित बलराम और अश्वत्थामा को शान्त करता है। धृतराष्ट्र, गाधारी, दोनो रानियाँ और पुत्र दुर्जय का दुर्योधन को खोजते हुए रणभूमि म प्रवेश सारे दृश्य को और भी करुणार्द्र कर देता है। दुर्योधन अपने पुत्र को पाण्डवो से विनम्र व्यवहार की शिक्षा देता है, बलराम और अश्वत्थामा से शान्ति की याचना करता है। अश्वत्थामा का रोष बढता जाता है और वह सुकुमार दुर्जय को राजा घोषित करता है। यही नाटक समाप्त हो सकता था परन्तु भास ने दुर्योधन को मच पर दम तोडते हुए दिखाया है। शोकाकुल धृतराष्ट्र वन गमन की इच्छा व्यक्त करते हैं, अश्वत्थामा पाण्डवो के सौप्तिकवध के लिये प्रस्थान की घोषणा करता है और दर्शक अचानक यह देखकर स्तब्ध रह जाते हैं कि बलराम का अगला वाक्य नाटक का भरतवाक्य है। किसकी हार किसकी जीत सब व्यर्थ है। भास ने तो केवल युद्ध की अमानवीय विभीषिका को साकार किया है।

इन सभी एकाकियो मे युद्ध विरोधी प्रतिबद्धता और शान्ति का आवाहन, वर्तमान युग मे भास के प्रति रगकर्मियों के आकर्षण का प्रमुख आधार बन गया है। महाभारत के वृत्त पर तीन अको के नाटक पचरात्र मे भी पूरी योजना शान्ति के लिये भटकती मानवता की पुकार है। नाटक म वृद्ध गोपालक सामान्य जन का प्रतिनिधित्व करते हुए 'शान्तिभवतु शान्तिभवतु'' की रट लगाता है। फिर भी युद्ध होता है और अर्जुन के बन पराक्रम का कुछ परिचय शकुनि और दुर्योधन को मिल जाता है। वस्तुत दुर्योधन ने एक यज्ञ किया था और द्रोणाचार्य ने यज्ञ की दक्षिणा मे पाण्डवो के लिए आधा राज्य माग लिया था। शकुनि के दबाव से दुर्योधन ने आधा राज्य देने के लिए पाँच रातो के अन्दर पाण्डवो के प्रकट होने की शर्त रखी थी। पाण्डवो का पता लगाने के लिये विराट के गोधन पर आक्रमण बडे बूढो की चाल थी। पाण्डवो का पता मिल गया। इसलिये दुर्योधन ने आधा राज्य देने की घोषणा भी कर दी। पचरात्र की यह पूरी कल्पना भास की निजी शुभकामना मात्र है। दुर्योधन ने यदि वास्तव मे आधा राज्य दे दिया होता तो सम्भवत महाभारत का युद्ध ही टल गया होता।

भास की मनोभूमि और युद्धविदलित जनजीवन के सन्दर्भों की चर्चा से पहिले उनके कुछ अन्य नाटय प्रयोगो का परिचय भी अपेक्षित है। दूतवाक्य म भास ने श्रीकृष्ण के आयुधो को पात्र रूप म प्रस्तुत करते हुए अद्भुत के प्रदर्शन का आधार खोज लिया था। श्रीकृष्ण के बाल्यकाल का चित्रण करते हुए भास ने इन्ही सभावनाओ को बालचरित म साकार किया है। विद्वानो को बालचरित का कोई विश्वसनीय मूल आधार नही मिल पाया है। इसीलिय अतिमानवीय कल्पना और अदभुत के चमत्कारो का बहुत कुछ श्रेय भास को ही दिया गया है। सम्भवत भास ने लोक सन्दर्भो को अपने रचनात्मक कौशल से पौराणिकता के परिवेश म लाकर खडा कर दिया है। पौराणिक स्रोतो से भास के रगमच न जितना ग्रहण किया है उतना उस परिवेश को दिया भी है। बालचरित म राक्षसी तत्वो के विनाश के द्वारा शान्ति और जन कल्याण की सम्भावनाए भी मुखरित होती हैं। ऐसा लगता है जसे भास अब युद्ध विभीषिका अनुभवो को पौराणिकता की आंखो से अतीत मे देख रहा है।

अवतारवाद की मनोभूमि भास को रामकथा से जोडती है। रामायण से युद्ध के अशो को चुनकर अभिषेक नाटक की कथावस्तु बन जाती है। इस नाटक म बालिवध के बाद सुग्रीव का और रावणवध के बाद राम का अभिषेक होता है। प्रतिमा नाटक अयोध्या मे राम के राज्याभिषेक की तयारी से शुरू होता है और वनवास के उपरान्त राज्याभिषेक पर समाप्त होता है। प्रतिमा मे सीताहरण के बाद युद्ध के सारे प्रसग छोड दिये गये हैं जिनका चित्रण अभिषेक मे किया गया है। प्रतिमा की रचना सम्भवत युद्ध भूमिका पर अभिषेक की रचना के बाद हुई है। प्रतिमा भास की परिपक्व नाटयदष्टि का उदाहरण है।

प्रतिज्ञायौगन्धरायण और स्वप्नवासवदत्त की जोडी अनुश्रुति से सचित ऐतिहासिक तथ्यो पर सकलित प्रतीत होती है। उस युग म राजवृत्तो के गायक भी होते थे। उदयन और वासवदत्ता का काल भास के काल से बहुत दूर भी नही था। वैवाहिक सम्बन्ध से राज्य सवधन और सुरक्षा भास के पूववर्ती बिंबिसार और अजातशत्रु आदि के समय से सुपरिचित रीति भी रही है। भास के समकालीन चाणक्य की प्रसिद्धि ने यौग धरायण को सममामयिक प्रासगिकता से भी जोड दिया होगा।[7] प्रतिज्ञा और स्वप्न दोनो ही नाटको म स्वामिभक्त और दूरदर्शी मत्री की भूमिका ही विशेष महत्व रखती है। प्रतिज्ञा म यौग धरायण के लिए जादुई दुपट्टे की योजना और वेश बदलकर चण्डप्रद्योत की राजधानी मे निवास करने की नाटकीय सफलता अविमारक की कहानी का सहज आधार है। सौवीर राजकुमार विष्णुसेन का शाप के कारण चाण्डाल वेश म कुन्ति भोज की नगरी म निवास उदयन के समान उन्मत्त हाथी को वशीभूत करने का पौरुष, विद्याधर से अगूठी प्राप्त कर अदश्य रूप म कन्या अन्त पुर की बेरोकटोक यात्रा आदि प्रसगो से निर्मित अविमारक की कहानी मे भास को प्रतिज्ञा स्वप्न और बालचरित स बहुत कुछ पूर्वकल्पित सामग्री की सहायता मिली है। इसीलिए अविमारक जादुई चिराग के तले कल्पना स गढी गई प्रेम कहानी है।

सिकन्दर का आक्रमण पोरस का पराभव उसके पुत्र की युद्ध मे मृत्यु, युद्धो का दुरन्त चक्र और गणराज्यो की असफलता से भास को आपसी मतभेद और युद्ध से राजकुलो के सवनाश की स्थिति साफ दिखाई देती है। इसालिए भास कौरव और पाण्डवो म किसी का समथन नहीं करता। वह आपसी कलह का मिटाकर शान्ति चाहता है। चन्द्रगुप्त मौय का उदय और चाणक्य के मागदशन म राज्य की विकसित सीमायें और राजनतिक स्थिरता की आशा भास के रगमच से जुडे हुए प्रतीत होते हैं। महाभारत की कथाओ को भास जिस स्वतत्रता से परिवर्तित कर लेता है उससे सिद्ध है कि महाभारत की वतमान उपलब्ध परम्परा उसके काल म पूणत प्रतिष्ठित नही हुई थी। इसके विपरीत रामकथा को प्रस्तुति म उनका नाट्य कौशल तो दिखाई देता है परन्तु कथानक म मौलिक परिवतन सभव नही हैं। उदयन की कथा को

साहित्यिक प्रतिष्ठा भास की देन है। कृष्ण कथा के परिप्रेक्ष्य मे भास का अध्ययन अभी अपेक्षित है। भास की रगमच यात्रा का कुछ क्रम उनके भरतवाक्यों मे देखा जा सकता है।

मध्यम व्यायोग के भरतवाक्य म भास ने अपने आराध्य उपन्द्र विष्णु का स्मरण किया है, जो उनकी प्रारम्भिक रचना हो सकती है। कणभार म उनकी प्राथना बदल जाती है। 'राजोचित गुणो से युक्त एक ही राजा भूमि पर शासन करे'—कहत हुए लगता है भास की आखो मे गणराज्यो की असफलता झाक रही है। ऊरुभग क भरत वाक्य म भी 'शत्रु पक्ष का दबाकर हमारा राजा धरती का पालन करे'—इतना ही कहा गया। पचरात्र म भास का वह सामान्य राजा 'राजसिंह' अर्थात् श्रेष्ठ राजा बन गया ह। 'इमाम्' कह कर भास ने साफ-साफ दिखाया है कि इस सारी धरती पर उसका शासन हो। भरतवाक्यो के विकास का अगला क्रम अभिषेक, अविमारक और प्रतिज्ञा में एक समान दुहराया गया है। 'इस सारी धरती पर राजसिंह शासन करे'—इतना अश तो पचरात्र के ही समान है परन्तु पूर्वार्द्ध म मगल कामना के दो अश है—गोधन सुरक्षित हो और 'परचक्र' अर्थात शत्रुओं का उत्पात समाप्त हो। दूतवाक्य, बालचरित और स्वप्नवासवदत्त म भास का स्वर पूरी तरह बदल गया है। अब उसे विशाल साम्राज्य की सीमायें दिखने लगी हैं। 'हिमालय और विंध्याचल जिसके कानो के कुण्डल बनकर चमक रहे हैं सागर तक विस्तीर्ण, इस धरती पर हमारा राजसिंह एकछत्र शासन करे'।

इमा सागरपर्यन्ता हिमवद्विन्ध्यकुण्डलाम।
महीमेकातपत्राङ्का राजसिंह प्रशास्तु न ॥

भरतवाक्य के इस छन्द म चन्द्रगुप्त मौर्य की राज्य सीमा और राज्य-सत्ता के चरम उत्कर्ष की झलक दिखाई देने लगती है। प्रतिमा नाटक मे लगता है वह अपने राजा की तुलना राम से करना चाहता है। भरतवाक्य मे तो वह इतना ही कहता है कि राज्यलक्ष्मी से युक्त राम की तरह हमारा राजा धरती पर शासन करे, परन्तु नाटक क अन्तिम वाक्य म लक्ष्मण राम से कहता है कि आज ही सारे नगरवासी आपको 'उदयाचल पर नक्षत्र मण्डल के साथ विराजमान चन्द्र की तरह देखें। नक्षत्र मण्डल के साथ यह उदयस्थ चन्द्र कौन है?

भास के नाटको की पाण्डुलिपिया केरल मे सुरक्षित नाट्य परम्परा के कारण ही हमे मिल सकी हैं। रगमचीय प्रतियों मे प्रस्तुति के अनुकूल सम्पादन अत्यन्त स्वाभाविक है। बहुत सम्भव है कि इस प्रक्रिया म कुछ छूट गया हो या कुछ बदल गया हो। फिर भी हम जो प्राप्त हुआ है वह सस्कृत साहित्य और शास्त्रीय रगमच के लिए वर्तमान शताब्दी की सबसे बडी उपलब्धि है। विद्वानो ने नाटको के अनेक सस्करण पढ डाले परन्तु भारतीय रगमच पर उनका प्रयोग परीक्षण अभी बहुत पीछे है। कुछ नाटक केरल की रीतिबद्ध परम्परा मे प्रदर्शित हुए हैं। स्वप्नवासवदत्त की ओर कुछ लोगों का ध्यान अधिक आकर्षित हुआ ह। कालिदास समारोह के रगमच पर कुछ नाटक प्रदर्शित हुए हैं। अभी अभी उज्जैन मे देश का पहिला भास नाट्य समारोह मध्यप्रदेश नाटक लोककला अकादमी की ओर से सात दिन तक आयोजित हुआ था जिसम भास के छह नाटक प्रस्तुत किये गये।

शूद्रक का सशक्त प्रयोग

भास के नाटको के प्रकाश मे शूद्रक के नाट्य प्रयोग की सीमायें कुछ और स्पष्ट होती जाती रही हैं। सस्कृत नाटको की सुदीर्घ परम्परा मे शूद्रक का मृच्छकटिक अपने प्रकार और स्तर का एक मात्र नाटक है। शूद्रक की रचना के रूप म एक विशिष्ट विधा की नाट्य कृति पद्मप्राभृतक भी प्राप्त हुआ है, जिसका वातावरण मृच्छकटिक के जीवन सन्दर्भों से बहुत दूर नहीं है।[8] शूद्रक के नाम स अब पद्मप्राभृतक के भी जुड जाने से, यह नाम अब अप्रकाश्य नही रह गया है। भारतीय नाटको मे मृच्छकटिक को सारे विश्व म सर्वाधिक ख्याति प्राप्त हुई है।

देश विदेश मे बहुचर्चित इस नाटक का, जिसे शास्त्रीय परम्परा म प्रकरण कहा जाता है, पहला जमन अनुवाद ए० एफ० स्टेंजलर ने १८४७ ई० म प्रकाशित किया था। १८५० और १८७६ ई० मे पेरिस स फ्रेंच अनुवाद प्रकाशित होन के बाद जमन भाषा में तीन नये अनुवाद प्रकाशित हुए। इग्लड और अमेरिका मे विल्सन और राइडर के अनुवादो का व्यापक स्वागत हुआ। १८९६ ई० म लल्ला दीक्षित और पृथ्वीधर की टीकाओ सहित मृच्छकटिक का पहिला भारतीय सस्करण बम्बई से प्रकाशित हुआ। इसके उपरा त अनेक भारतीय सस्करणो के अलावा डच्, स्वीडिश, डनिश, इटालियन और रूसी भाषाओ के अनुवाद भी प्रकाशित हो चुके हैं। योरप, अमेरिका और रूस के रगमचो पर यह नाटक, न जाने कितनी बार, वस तसेना के नाम से खेला जा चुका है।

वतमान युग म अ तर्राष्ट्रीय ख्याति अर्जित करने वाला यह नाटक भारतीय सस्कृतज्ञो के आभिजात्य समुदाय की ओर से शताब्दियो से उपेक्षित ही रहा। मेरे पूज्य पिता सस्कृत नाटक ऐस पढाते थे, जस हम उनको रगमच पर देख रहे हो। उत्तर—रामचरित पढात समय कई बार उनकी आंखो म आंसू आ जाते थे। एम० ए० के पाठयक्रम के अ तगत बनारस म जब मैंने पहिली बार शूद्रक का मृच्छकटिक पढा तब मन ही मन लगा कि यह नाटक पिताजी से पढ़ना था। बाद म जब उनसे चर्चा हुई तब उ होने कहा, 'हा मृच्छकटिक म कुछ श्लोक बहुत ही सु दर हैं बाकी तो उसम चोर उचक्को का विनोद वार्तालाप भर है।' उनकी यह मा यता बीते युगो की रूढ़िबद्ध मा यता थी। परन्तु आधुनिक विश्वविद्यालयो के सस्कृतज्ञों की मा यता भी उसी छाया म पनपती रही। सन् १९५४ म चौखम्बा बनारस से प्रकाशित मृच्छकटिकम की समीक्षात्मक प्रस्तावना मे स्व० का तानाथ शास्त्री तलग ने अपना यह निम्नलिखित अभिमत (जसा कि मुझे बाद में पता लगा) उसी वष लिखा था, जिस वष वे हमारी कक्षा म मृच्छकटिकम पढा रहे थे।

"इस नाटक मे कवि ने जो घटना चक्र दिखलाया है वह उस समय के सामाजिक नियमो और विचारधारा के सवथा प्रतिकूल है। भास ने तो वस तसेना को चारुदत्त के घर जाने के लिए तयार करके ही नाटक समाप्त किया। पर तु मृच्छकटिक के कर्ता ने तो चारुदत्त और शर्विलक दो दो ब्राह्मणों का वश्याओं के साथ विवाह करा कर छोडा। क्या इस नाटक को पढ़ने पर ऐसा भास नहीं होता कि नाटककार अप्रत्यक्ष रूप से ऐसी घटना को अपना समथन दे रहा है? यह तो क्रा तिकारी विचारो की पराकाष्ठा हुई। कवि ने ब्राह्मणों को चोर, जुआडी और मुजराबाज दिखाया है। एक उच्च कोटि के और एक नीच कोटि के ब्राह्मण द्वारा ऐसा कराकर उसने यह दिखाया है कि नीचे से ऊपर तक समूचा ब्राह्मण समाज भ्रष्ट हो गया है। कवि ने क्षत्रियो को भी नीचा दिखाया है। राजा पालक को क्रूर और दुराचारी दिखाया है। यह दिखाया है कि वह मनुस्मृति आदि धमशास्त्र के उच्च ग्रथो की अवहेलना करने वाला था। शकार के साथ उसका सम्ब ध जोडकर उसे नीच जाति की रखेलो रखने वाला सिद्ध किया है। अन्त म उसे गोपाल के हाथ से मरवाया है। राज्य के उच्च पदो पर वीरक और च दनक जसे शूद्रों को अधिष्ठित दिखाया है। इतना ही नहीं बौद्ध, गोपाल और चाण्डालो तक को सत्पुरुषो के रूप मे चित्रित किया है।

घटना चक्र इतना क्रा तिकारी होने पर भी नाटक कला की दृष्टि से उत्तम होने के कारण पढ़ने पढाने म चल पडा।

कान्तानाथ शास्त्री तलग सम्भवत आरोपित आदशवाद के प्रभाव में वस्तुस्थिति को समझने में चूक कर गये और अपने ही अ तमन की कटुता का उगल कर रह गये। इसीलिये उ ह यह नहीं दिखाई दिया कि शूद्रक ने अपने नाटक मे जो कुछ प्रदर्शित किया है, वह वदिक सभ्यता के युग से आज तक हमारे जीवन के आस पास निर तर उपस्थित रहा है। ऋग्वेद के अक्ष सूक्त मे दांव हार कर कज के बोझ से

दबा हुआ जुआरी क्या अपना मुँह छिपा कर इधर उधर भागता हुआ दिखाई नही देता ? आखिर उसे भी किसी दिव्य द्यूतशूर ने अवश्य पकडा होगा, जिसके सामने अपनी दोनो मुट्ठियाँ खोलकर दिखाते हुए उसने कहा था,—'तस्मै कृणामि न धना रुणध्मि दशाह प्राचीस्तदृत वदामि'—ला मैंने दसो उगलियाँ खोल दी हैं मैं सच कहता हूँ मैंने कही भी धन नही छिपाया है।[9] आज भी चोरी की घटनायें रोज घटती हैं। शूद्रक न चोर को शास्त्रीय पद्धति से चोरी करते हुए मच पर प्रस्तुत कर दिया। यह कौन नही जानता कि चोर को रात का अ धेरा ही अच्छा लगता है परन्तु यह कि, 'अपने अ धकार रूपी आँचल म ढँक कर यह रात मुझे माँ की तरह सुरक्षा प्रदान करती है'—केवल शूद्रक का शर्विलक ही कह पाया है। यायालय के दरवाजे पर निरपराधो की बलि क्या कोई नई बात है ? पर तु शूद्रक ने परिस्थिति-मूलक प्रमाणो के सामने यायाधीश की विवशता को प्रत्यक्ष दिखाया है, जो स्वय के अ त करण के साक्ष्य के विरुद्ध फसला सुनाने पर मजबूर है। शूद्रक ने उन परिस्थितियों को भी उजागर किया है, जिनम लोग नारी को खरीद कर वेश्यालयो का पालते हैं। शूद्रक प्रेमचन्द की तरह गाडीवान और बलो की अन्तरग मैत्री को पहिचानता है। उसने चौराहो पर बिकते हुए मनुष्य की पीडा को समझा है। दासो के मुँह पर लगाये गय ताले, बलात्कार और हत्या आदि प्रसगो को, नाटयशास्त्र की सलाह पर, पर्दे के पीछे रखने के बजाय उ ह मच पर लाने का साहस कवल शूद्रक मे था। हाँ, सुबह शाम पुरोहितो के मत्रित जल का आचमन कर ज्यष्ठा, मध्या और कनिष्ठा के बीच झूलते हुए राजाओ के दश्य शूद्रक के पास अवश्य नही है।

मृच्छकटिक की उपक्षा के मूल म सम्भवत उसम प्रदर्शित राज्यक्रा ति का दृश्य है, जो राजत त्र म नि सकोच प्रदर्शित नही किया जा सकता था। अ यथा चारुदत्त और वस तसेना की कहानी भारतीय लोक साहित्य म निर तर प्रसिद्ध होती रही है। यही कारण है कि मृच्छकटिक के पहिले चार अको का सक्षिप्त सस्करण भी तैयार हुआ जिसे भास का चारुदत्त नाटक मानकर कुछ लोग उसे मृच्छकटिक का मूल रूप कहने लग। शूद्रक की नाटयदष्टि और कवित्व शक्ति एक विशेष स्तर की है। यदि वह किसी नाटक स कथानक को ग्रहण करना चाहता तो वह कथानक ले सकता था। उसे नय रूप मे प्रस्तुत भी कर सकता था। उसके लिए यह आवश्यक नही था कि वह समूचे सम्वाद और पद्यो को ज्यो का त्यो उठा लता। साथ ही जिस व्यक्ति ने उसका सम्पादन किया होगा वह तो उतने अश को अलग से प्रस्तुत भर करना चाहता था। दोष असल म उनका है जि होने मृच्छकटिक को चारुदत्त या दरिद्र चारुदत्त कहा। इसलिये यह भ्रम स्वाभाविक है कि इस नाम का कोई स्वत त्र नाटक रहा होगा।[10] मृच्छकटिक म एक बडा भारी दोष उसकी कई स्थलो पर अनावश्यक लम्बाई है। तथाकथित चारुदत्त नाटक की प्रस्तावना जितनी लम्बी ह वह मृच्छकटिक से मेल खाती ह पर तु भास क स्थापना शिल्प से मेल नही खाती।

शूद्रक की मौलिक सूझ जन सामा य क जीवन वृत्त का चित्रण है। वाल्मीकि ने आदर्श चरित्र का चयन किया था। भास ने पौराणिक और ऐतिहासिक परिवश म प्रख्यात चरित्रो का उपयोग किया। पर तु शूद्रक ने सामा य जीवन की मनोभूमि पर उतरने का साहस किया और उनके निजी आदर्शों को अभिव्यक्ति दी। चारुदत्त, वस तसेना, शर्विलक, शकार, मदनिका और मैत्रेय शूद्रक के कारण प्रसिद्ध हुए है। इस बि दु पर शूद्रक की दृष्टि अ य समस्त नाटककारो स भिन्न है। इसी भावना स प्रेरित होकर एस० एन्० दास गुप्त ने कहा था कि, 'कालिदास के शताब्दियो पूर्व शूद्रक का अपन नाटक म गणिका का प्रेम प्रदर्शित करने में कोई बाधा नहीं हुई। पहिली और अ तिम बार हम एक ऐसा नाटक मिला जो जीवन के सामा य यथार्थ से ओत प्रोत है।"[11]

शूद्रक का पदमप्राभृतक नाट्य विधा के दृष्टिकोण से भाण है, अर्थात उसकी प्रस्तुति म केवल एक ही पात्र होता है, जिसे विट कहते हैं। विट मच पर अकेला होता है और काल्पनिक वार्तालाप के माध्यम

से अन्य चरित्रों को साकार करता है। इस भाण में मूलदेव और देवसेना की प्रेमकथा है। मूलदेव की मनोदशा से अपरिचित देवसेना की बड़ी बहिन देवदत्ता भी मूलदेव से प्रेम करती है। मूलदेव ने अपने मित्र शश (भाण में विट) को देवसेना के पास भेजा है। वह देवसेना का मनोभाव जानना चाहता है। अंत में वह देवसेना से मूलदेव के लिए प्रेम उपहार के रूप में एक पद्म पुष्प लेकर लौटता है। इस कार्य के लिए वह उज्जयिनी की सड़कों पर विविध लोगों से मिलता है। एक है कात्यायन गोत्र का शारद्वती पुत्र सारस्वतभद्र जो दीवालों पर अपने श्लोक लिखता रहता है और खोई हुई गाय को खोजने वाले ग्वाले की तरह अपने काव्य के लिए शब्द खोजता रहता है। इस व्यक्ति को विट पुराने काव्यों के पद काटकर अपने काव्य में गाठने वाला 'चमत्कार' कहकर बुलाता है। और अब दत्तकलशि की बारी है जो पाणिनि का समर्थक वय्याकरण है। कातन्त्र के अनुयायी वैय्याकरणों के शास्त्रार्थ प्रहार से सकुशल बच निकला है। वह पवकाल में हवन करता है और छुआछूत में विश्वास करता है। नूपुरसेना की पुत्री रश्मावती उसकी प्रेयसी है। वह व्याकरण की चिनगारी उगलते कठिन शब्दों से निष्ठुर उसकी भाषा सुनकर नाराज हो गयी है। अब वैष्णव धर्मासनिक का पुत्र पवित्रक दिखाई देता है। पवित्रक छुआछूत का ढोंग करता है। वारणिक वेश्या पर उसकी आसक्ति है पर धूर्त से बचने के लिए अपने कपड़े समेटकर शिव की पिंडी के सहारे खड़ा है। मृदंगवासुलक एक बूढ़ा अभिनेता है जो अभी भी सज धज कर ही घूमता है। दौविलक लोगों की निगाहों से बचकर निकलना चाहता है। यूं तो वह ब्राह्मण पुत्र है परन्तु उसने एक बौद्ध भिक्षुणी की दूती से जोर जबदस्ती भी की थी। सघिलक बौद्ध भिक्षु है, परन्तु वह वेश्या के घर से निकलकर आया है और शश की पूछताछ पर कहता है कि माता की मृत्यु से संतप्त गणिका को बुद्ध वचन सुनाकर सांत्वना देने के लिए वहाँ गया था। इस प्रकार पद्मप्राभृतक उज्जयिनी के जन जीवन का सशक्त रेखाचित्र बन गया है जिसमें और भी अनेक व्यक्ति और व्यवसायों की सुन्दर झांकी सजाई गई है।

पद्मप्राभृतक और मृच्छकटिक का वातावरण प्रायः एक जैसा है। भास ने अपने अविमारक में जन साधारण के जीवन वृत्त को केवल छू लेने का प्रयास किया था, परन्तु शूद्रक ने अपने नाट्य कौशल का इसी विवादास्पद परिधि में स्थापित किया है। बहुत संभव है कि कालिदास शूद्रक से परिचित हों, क्योंकि अभिज्ञानशाकुन्तल में श्रोत्रिय ब्राह्मण पर छींटाकशी करने वाले धीवर को मंच पर प्रस्तुत करने की प्रेरणा सम्भवतः उन्हें शूद्रक से ही मिली थी। शाकुन्तल के धीवर प्रसंग के उस छोटे से अंश की तुलना नाट्य सन्दर्भों में केवल शूद्रक की शैली से ही की जा सकती है। कालिदास ने भास सौमिल्ल और कविपुत्र के आगे 'आदि' जोड़कर भी कुछ अन्य नाटककारों की ओर संकेत तो किया ही है। शूद्रक ने उज्जयिनी के संदर्भ में महाकाल और शिप्रा का उल्लेख नहीं किया है। कालिदास ने ही पहिली बार महाकाल और शिप्रा का नाम लिया था जो उसके परवर्ती साहित्य में उज्जयिनी के लिए अपरिहार्य परिचय चिन्ह बन गये।

भास ने अपने भरतवाक्यों में कहा था कि हमारा राजा या राजसिंह धरती पर शासन करे। साथ ही कहीं कहीं उसने यह भी कहा था कि गोधन निष्कंटक हो और शत्रु पक्ष का उत्पात शांत हो। शूद्रक ने अपने भरत वाक्य में तात्कालिक दृष्टि से किसी एक राजा के लिये मंगल कामना न करते हुए सामान्य रूप से यह इच्छा व्यक्त की है कि 'अपने शत्रुओं का दमन करते हुए श्रीसम्पन्न और धर्मनिष्ठ राजागण धरती की रक्षा करते रहें।' इसके अलावा उसकी मंगलकामना का तीन चौथाई अंश सामान्य जन जीवन के लिए शुभकामनाएँ अर्पित करता है। गायों में दूध की सम्पन्नता हो, वर्षा समय पर हो धरती खेती से हरी भरी बनी रहे, पवन सब लोगों के लिए आनन्ददायक हो, धरती के सभी लोग प्रसन्न हों और ब्राह्मणों का सम्मान बना रहे। इस प्रकार जन-जीवन पर केन्द्रित शूद्रक की दृष्टि भरतवाक्य में भी जन कल्याण को ही प्राथमिकता देती है।

भास और शूद्रक को संस्कृत रंगमंच के सर्वांगीण विकास का श्रेय है। दोनों ही नाटककारों ने विश्व का ध्यान अपनी ओर आकर्षित किया है। भरत की नाट्यशास्त्रीय परम्परा के पार्श्व में सुविकसित और सम्पन्न रंग सक्रियता विद्यमान थी अन्यथा भरत की नाट्य परम्परा का विकास शून्य से प्रारम्भ नहीं हुआ था।

सन्दर्भ

1 सिलवाँन लेवी ने १८९० ई० में पेरिस से प्रकाशित 'थियेटर इण्डीन' में भास विषयक साहित्यिक सन्दर्भों का संकलन किया था। उसके उपरान्त उपलब्ध और भी अन्य सन्दर्भों का संकलन सी० आर० देवधर के द्वारा सम्पादित "भासनाटक चक्र"—पूना १९३७ के परिशिष्ट 'सी' के अन्तर्गत द्रष्टव्य हैं।

2 विशेष अध्ययन के लिए ए० डी० पुसालकर कृत 'भास ए स्टडी" वाराणसी—१९६८ तथा ए० एस० पी० अययर कृत "भास" मद्रास—१९५७ देखिये।

3 "मा तावत। प्रथितयशसा भास सौमिल्ल-कविपुत्रादीनां प्रबंधानतिक्रम्य वर्तमानकवे कालिदासस्य क्रियायां कथं बहुमानः।"

—मालविकाग्निमित्रम्, प्रस्तावना।

4 रघुवंशम्, प्रथम सर्ग, श्लोक ३-४।

5 नाट्यशास्त्रम् पाँचवा अध्याय, १०५ तथा १३५ से १४० श्लोक। निर्णयसागर, बम्बई—१९४३।

6 दशरूपकम्, तृतीय प्रकाश में कारिका तथा ८ चौखम्बा, वाराणसी, प्रकाशन १९५५ ई० पृ० १४७

7 कौटिल्य अर्थशास्त्र के दसवें अधिकरण के तीसरे अध्याय में सैनिकों को स्वामिभक्त और युद्ध हेतु प्रोत्साहित करने के प्रसंग में जिन दो श्लोकों का उदाहरण दिया गया है, उनमें से एक श्लोक भास के प्रतिज्ञा नाटक का है।

नवं शरावं सलिलैः सुपूर्णं सुसंस्कृतं दर्भकृतोत्तरीयम्।
तत्तस्य मा भून्नरकं स गच्छेद यो भर्तृपिण्डस्य कृते न युध्येत्॥

—अर्थशास्त्र, १०/३ तथा प्रतिज्ञा०,४/२

8 एम्० रामकृष्ण कवि तथा एस० के० रामनाथ शास्त्री, चतुर्भाणी—त्रिचूर, १९२२ में पद्मप्राभृतक प्रकाशित हुआ है। डा० मोतीचन्द के सम्पादन में हिन्दी ग्रन्थ रत्नाकर कार्यालय बम्बई से भी चतुर्भाणी' का प्रकाशन हो चुका है।

9 ऋग्वेद, १० ३४ १२

10 सी० आर० देवधर द्वारा सम्पादित "चारुदत्त" पूना १९३९ की भूमिका में इस प्रश्न पर विस्तृत विवेचन किया गया है।

11 एस० एन्० दासगुप्त, ए हिस्ट्री आफ संस्कृत लिटरेचर, कलकत्ता विश्वविद्यालय, १९४७ भूमिका, पृ० ३८,

संस्कृत और द्राविड भाषाएँ

डा० वि० कृष्णस्वामी अय्यगार

सस्कृत ससार की प्राचीन भाषाओ म एक है। आज हमारे पास ऐसा कोई निश्चित प्रमाण नहीं है जिससे हम निणय कर सके कि इस भाषा की उत्पत्ति कब हुई थी और इसका किस क्रम से विकास हुआ। लेकिन हम इतना जरूर जानते हैं कि ऋग्वेद ससार की सवप्रथम साहित्यिक रचना है और उसकी भाषा सस्कृत है। ऋग्वेद तो एक सकलन ग्र थ है। कई ऋषियो ने भिन भिन समय पर म त्रो की—ऋचाओ की—रचना की और उनके सकलन को हम ऋग्वेद के नाम से जानते है। इस वेद का रचनाकाल अभी अनिर्णीत है। हाँ, पूव और पश्चिम के विद्वान सहमत हैं कि यह ग्र थ बहुत प्राचीन है। सस्कृत भाषा के विषय म भी हम यही कह सकते हैं। इसम कोई स देह नही है कि भाषा विज्ञान की दृष्टि से सस्कृत का विशेष महत्त्व है।

भारत मे दो भाषा परिवार प्रमुख हैं। सस्कृत भारोपीय परिवार की भाषा है और आधुनिक काल म हिंदी, पजाबी, मराठी, गुजराती आदि आय भाषाएँ इसी परिवार की हैं। बोलनेवालो की सख्या के आधार पर विचार करें तो इसी परिवार को आज के भारत मे प्रथम स्थान देना चाहिये। हिंदी भाषियो की सख्या ही लगभग पच्चीस करोड तक है। आय भाषा-भाषियो की सख्या चालीस करोड से अधिक है। इसके बाद प्रमुखता की दृष्टि से द्वितीय स्थान द्राविड भाषा परिवार को जाता है। इस परिवार म चार प्रमुख भाषाएँ हैं—तमिल, कन्नड, तेलुगु और मलयालम। इनके अलावा तुलु आदि कुछ उप भाषाएँ भी हैं। द्राविड भाषा भाषियो की सख्या वतमान भारत मे बारह करोड से अधिक है। अ य परिवारो की भाषाएँ भी भारत मे हैं, किंतु बोलनेवालो की सख्या की दृष्टि से उ हे तीसरे स्थान मे रखना चाहिये। इस कथन का यह अर्थ नही है कि अ य भारतीय भाषाओ का महत्व कम है। हमारे लिये सभी भाषाओ का सामाजिक और सास्कृतिक महत्व समान है। हम तो भारत की हर भाषा को आदर की दृष्टि से देखते हैं। किंतु सख्या के आधार पर आय और द्राविड भाषाओं को प्रथम और द्वितीय स्थान दिया गया है।

आय परिवार की भाषाएँ सस्कृत के ही विकसित रूपातर हैं। विकास की यह प्रक्रिया बहुत लम्बी है। फिर भी एक जागरूक भाषाविद के लिए हजारो वर्षों के इस विकास क्रम को पहचानना कठिन नही है। कहने की आवश्यकता नही कि हिंदी आदि भाषाओ के वतमान रूप का मूल सस्कृत है। किंतु द्राविड भाषाओ के साथ सस्कृत का इस प्रकार का सम्ब ध—ज य जनक भाव—नही है। फिर भी सस्कृत ने द्राविड भाषाओ को प्रभावित किया है। इस प्रभाव के कई कारण हैं। इनम धार्मिक या सास्कृतिक कारण का महत्व सर्वाधिक है। वेदो के युग से ही इस देश मे सास्कृतिक राष्ट्रीयता और एकता की भावना विकसित हो रही थी। 'माता भूमि पुत्रो अह पृथिव्या —यह वैदिक युग की घोषणा थी।

'इम मे गङ्गे यमुने'—इस मत्र मे ऋषि ने भारत की पवित्र नदिया का स्मरण किया। यही सास्कृतिक राष्ट्रीयता समूचे भारत की *अखड एकता के विश्वास मे परिणत हुई। इस मूलभूत एकता पर आस्था* और श्रद्धा सभी वर्गो म थी। इसीलिये द्राविड भाषाओ ने नि सकोच भाव से सस्कृत का प्रभाव ग्रहण किया। डा० सुनीति कुमार चटर्जी जसे भाषा विदो ने सिद्ध किया है कि सस्कृत ने दिया तो द्राविड परिवार से लिया भी। सही अथ म यह आदान प्रदान का क्रम था। इस विनिमय से दोना पक्षो को लाभ हुआ।

आजकल एक गलत धारणा लोगो मे फैली हुई है कि तमिल पर सस्कृत का प्रभाव बहुत कम पडा क्योकि तमिल ने पर भाषा के प्रभाव से बचकर अपने शुद्ध स्वरूप की रक्षा करने के लिये विशेष प्रयत्न किये थे। मैं इसे गलत धारणा इसलिये कह रहा हूँ कि इसमे सस्कृत और तमिल के बीच विरोध या सघष का कल्पना की गयी है। यह सही है कि सस्कृत आय भाषा है। क्या इसी कारण से हम यह भी मान लें कि सस्कृत ने तमिल को दबाने की और तमिल के विकास मे बाधा डालने की चेष्टा की थी? तमिल मे आज भी हजारो की सख्या म सस्कृत के शब्द प्रयुक्त होते हैं। तमिल भाषा भारतीय सस्कृति का ही माध्यम है। तमिल के साहित्यकारो ने जान बूझकर कभी सस्कृत का विरोध नहीं किया। 'तोल्काप्पियम्' तमिल का सवप्रथम उपलब्ध ग्रन्थ है। 'काप्पियम' काव्यम का ही तमिल रूप है। तिरुवल्लुवर तमिल के महान् कवि हैं, 'कुरल' आज भी लोकप्रिय है। उस ग्र थ मे सस्कृत के शब्दो का बहिष्कार नहीं हुआ। तमिल के विख्यात कवि कबन ने रामायण काव्य की रचना की। श्री विल्लिपुत्तूरार ने महाभारत को तमिल म प्रस्तुत किया। तमिल का आदिकालीन साहित्य 'सघ इलक्कियम' कहा जाता है। यह 'सघ' क्या है? *सस्कृत का सघ ही तो है। 'इलक्कियम्' साहित्य के अथ मे प्रयुक्त है। यह भी सस्कृत का* 'लक्ष्य' है जो तमिल के वेष म सामने आया है। तमिल के शैव सन्त नायनमार' और वैष्णव स त 'आलवार' क्या सस्कृत का विरोध करते हैं? वे तो सस्कृत से ग्रहण करके तमिल म प्रस्तुत कर रहे हैं। उनके मन मे यही भावना थी कि हम तो अमृत रस को एक पात्र से दूसरे पात्र म भर रहे हैं।

तमिल भाषा के सम्बन्ध म एक ऐतिह्य है कि महर्षि अगस्त्य ने उत्तर से दक्षिण म आकर इस भाषा का प्रचार प्रसार किया। अगस्त्य का नाम रामायण म प्रसिद्ध है। उन्ही को तमिल के प्रथम वैयाकरण के रूप मे मान्यता भी देते हैं। तेरहवी शताब्दी के प्रख्यात श्री वैष्णव आचाय श्री वेदातदेशिक ने अपने ग्रन्थ 'पादुकासहस्र' म बताया है कि तमिल महर्षि अगस्त्य की भाषा थी[1]। शिलप्पधिकारम् आदि रचनाएँ भी इस बात के प्रमाण हैं कि तमिल साहित्य के विकास म सब तरह के लोगो का योगदान था।

इस सम्ब ध म एक रोचक तथ्य पर प्रकाश डालना आवश्यक है। आलवार स तो ने लगभग चार हजार पद बनाये थे जिनको आज भी श्री वष्णव सम्प्रदाय के लोग अत्यन्त पवित्र मानते हैं। इन पदो का सकलन ही 'नालायिर दिव्य प्रब ध' के नाम से प्रसिद्ध है। यह ग्र थ लुप्त हो गया था। श्री यामुनाचाय के पितामह नाथमुनि ने (८०० ई० सन) अथक परिश्रम से इस ग्रन्थ का पता लगाकर पुन प्रचार किया। *श्री रामानुजाचाय ने इस ग्रन्थ को श्री वष्णव सम्प्रदाय म बहुत ऊचा स्थान दिया।* उन्होने कहा कि उपनिषदो और उन पर आधारित ब्रह्मसूत्रो को—गीता भी इसी श्रेणी का ग्रन्थ है—हम प्रमाण मानते हैं। यह सस्कृत वेदान्त है। दिव्य प्रबन्ध भी इसी प्रकार का प्रमाण है। यह तमिल वेदान्त है। श्री वष्णवो को इन दोना वेदान्तो म निष्णात होना चाहिये। श्री रामानुजाचाय ने सस्कृत और तमिल का ऐसा सुन्दर समन्वय स्थापित किया। आज भी श्री वैष्णव सज्जन अपने नाम के साथ '"उ० वे०" जोडते हैं। य दो अक्षर '"उभय-वेदान्ताचाय" के प्रतीक हैं। श्री वष्णव समाज म आज भी तमिल और सस्कृत को समान आदर का स्थान प्राप्त है। काचीपुरम, श्रीरगम् आदि वष्णव केन्द्रो म

आज भी भगवान् की मूर्ति का उत्सव निकालते हैं तो मूर्ति के पीछे वेदपारायण की गोष्ठी के विद्वान् चलते हैं और मूर्ति के आगे दिव्य प्रबन्ध गोष्ठी के। भाषा-समन्वय का यह प्रत्यक्ष उदाहरण है।

श्री वैष्णव साहित्य में एक नयी भाषाशैली का विकास किया गया। इसे 'मणिप्रवाल' शैली कहते हैं। ऐसे उदाहरण कन्नड और मलयालम के साहित्य में भी प्राप्त हुए हैं। यह एक मिश्रित शैली का नाम है। तमिल भाषा में संस्कृत के शब्दों को लेखक अपनी इच्छा के अनुसार प्रयोग में लाता है। किन्तु भाषा तमिल ही रहती है। इससे जटिल दार्शनिक विषयों का भी निरूपण करने में सुविधा होती है। वास्तव में यह तमिल और संस्कृत का भाषा वैज्ञानिक विवाह है। श्री वेदांतदेशिक के 'रहस्यत्रयसार' आदि ग्रंथों में मणिप्रवाल शैली के सुन्दर उदाहरण मिलते हैं। कन्नड में बसवेश्वर आदि वीरशैव संतों के वचनसाहित्य' में भी कन्नड और संस्कृत के ऐसे मधुर समन्वय का देख सकते हैं।

द्राविड परिवार में कन्नड, तेलुगु और मलयालम ने संस्कृत से उधार लेने में कोई अपमान नहीं समझा। तेलुगु अपने सहज माधुर्य के कारण 'पूर्व की इटालियन' के रूप में प्रसिद्ध है। पोतना, तिक्कना, वेमना आदि कवियों की महत्त्वपूर्ण रचनाएँ इस बात के प्रमाण हैं कि तेलुगु में संस्कृत की शब्दावली दूध में चीनी के समान मिल गयी है—'क्षीरं शर्करयेव संस्कृतगिरा मिश्रा प्रभूतैर्गुणैः। राकौमारकमाप्रसत्कविगिर सम्पादयन्तु मुदम।" मलयालम साहित्य का इतिहास यह बताता है कि संस्कृत का सम्पर्क पाने से मलयालम का हित हुआ। मलयालम के श्रेष्ठ लेखक श्री तुन्चत्तु एलुत्तच्छन के अध्यात्मरामायण से एक नमूना नीचे प्रस्तुत किया जा रहा है— 'कारणनाय गणनायकन् ब्रह्मात्मकन् कारुण्यमूर्ति शिवशक्तिसम्भवन दवन वारणमुखन मम प्रारब्धविघ्नमङ्ङले वारणंचेटतीटुवानावोल वंदिक्कुन्नेन।" (अध्यात्मरामायण—हिंदी अनुवादसहित भुवनवाणी ट्रस्ट, १९७८ पृ०—१८)

कन्नड के साहित्यकार भी इसी प्रकार संस्कृतमिश्रित कन्नड में काव्यरचना करते थे। कन्नड साहित्य का आदिकाल तो जैन कवियों के चम्पूकाव्यों का काल था। पम्प, रन्न, पोन्न आदि महाकवियों ने कन्नड भाषा को पुष्ट और शक्तिशाली बनाने के लिए संस्कृत के भण्डार से यथेष्ठ सामग्री ली। ये कवि उभय भाषा विशारद थे। इनकी संस्कृतनिष्ठ शैली का एक उदाहरण द्वितीय नागवर्मा के एक प्रख्यात लक्षण ग्रंथ 'काव्यावलोकन' से उद्धृत है—"जगन्नालोकनदर्पण प्रथमदिवकाताननकलुरा। जगजोद्वायनपिंडम बरमर स्युत सहस वियो ॥ गिगणाकूत कुरंगपोतमयकूरकठीरव चलवुव। तोमेदत्त बुधिवीचिनतननट बिंब सुधासूनिया।" (काव्यावलोकन, गुणविवेकाधिकरण, छन्द—६९६, पृष्ठ—१२७) यह चन्द्रोदय का वर्णन है। 'सुधासूतिया बिंब चेन्वुवेत्तोमेदत्त'। यही वाक्य का मुख्य अंश है। सुधासूति चन्द्रमा का एक पर्याय है। यह एक समास है, जिसके दोनों अवयव संस्कृत के तत्सम शब्द हैं। आ' षष्ठी एकवचन का प्रत्यय है। इसका अर्थ है कि चन्द्र का बिंब सौंदर्यपूर्ण होकर उदित हुआ। पद्य के अन्य शब्द बिंब के विशेषण हैं। ये विशेषण संस्कृत की शब्दावली से निर्मित हैं। ऐसे दीर्घ समास बाण की कादंबरी का स्मरण दिलाते हैं। 'वियोगिगणाकूत कुरंगपोतमयकूरकठीरवम" एक उदाहरण है। इस समास में आठ शब्द हैं। काव्यावलोकन, कविराजमार्ग आदि कन्नड के प्राचीन ग्रन्थों में ऐसी संस्कृतनिष्ठ तथा समासभूयिष्ठ शैली के अनेक उदाहरण मिलते हैं। ऐसी ही स्थिति तेलुगु और मलयालम में भी पायी जाती है।

भाषा के विकास का यह एक स्वाभाविक नियम है कि अन्य भाषा की शब्दसम्पत्ति को उधार लेकर अभिव्यक्ति को सशक्त और प्रभावशाली बनाया जाता है। कई परिस्थितियों में उधार लेना अनिवार्य हो जाता है। अन्य भाषा के शब्दों को लेने में संकोच करने की कोई आवश्यकता नहीं है। आज भारतीय भाषाओं में अरबी, फारसी के तथा अंग्रेजी के हजारों शब्द गृहीत हैं तो उसके ऐतिहासिक कारण हैं। लेकिन उधार की भी एक सीमा होती है। उस सीमा का अतिक्रमण कर जाने पर भाषा का व्यक्तित्व कुंठित हो

जाता है। आज की हिंदी या कन्नड म रेल, बक, मोटर, स्टेशन आदि शब्द सामान्य रूप से प्रचलित हैं। ऐसे शब्दो का प्रयोग इतना व्यापक है कि अशिक्षित ग्रामीण जनता के लिए भी ये शब्द सरल और सुबोध प्रतीत होते हैं। आज के भारत मे कोई विद्वान इन शब्दो को हटाकर स्वभाषा के समानार्थक शब्दो का प्रयोग चलाने के पक्ष म नही होगा। ये शब्द जनता मे प्रचलित और स्वीकृत हैं। ऐसे लोकस्वीकृत शब्दो का बहिष्कार करना सम्भव नही है। यह भाषा के लिए आत्मघातक नीति होगी यदि हम ऐसे प्रतीतार्थक शब्दो के स्थान मे नवकल्पित तथा अज्ञातार्थक शब्दो का प्रयोग करने पर बल दें। लेकिन हम अतिवादी होकर अपनी भाषा मे अँग्रेजी की मात्रा बढाते लगे तो परिणाम क्या होगा? "जो लोग आफिस मे यूपुयली लेट आते हैं उन्हे पहले तो स्ट्रिक्ट वार्निंग देंगे, बट वे यही मिस्टेक रिपीट करें तो सिवियर एक्शन लेंगे।" क्या यह हिंदी का वाक्य है? हमे ऐसे भाषिक अतिवाद से बचना होगा।

यही सिद्धात संस्कृत के शब्दो के सम्बन्ध म भी लागू होता है। हिंदी मराठी आदि आर्यभाषाएँ हो या तमिल, कन्नड आदि द्राविड भाषाएँ वे सब संस्कृत से बहुमूल्य सामग्री उधार लेकर ही उन्नति कर सकती हैं। द्राविड भाषाओ के सर्वांगीण विकास के लिए संस्कृत की सहायता लेना आज की स्थिति मे भी अनिवार्य है। वैज्ञानिक और तकनीकी विषयो म संस्कृत की शब्दावली को ग्रहण करने पर ही अखिल भारतीय स्तर पर हम आगे बढ सकते हैं। द्राविड भाषाओ म आज हजारो शब्द प्रयुक्त हो रहे हैं जो संस्कृत से आगत हैं। उनम कुछ तत्सम रूप म गृहीत हैं तो कुछ तद्भव रूप म। आज ऐसे लोकस्वीकृत, सरल प्रतीतार्थक और प्रचलित शब्दो का बहिष्कार करना असम्भव है। धर्म, न्याय, शांति, देश, राज्य भक्ति बल तेज, उत्साह आदि शब्द इसके उदाहरण हैं। संस्कृत के अध्येता ही पहचान सकते है कि ये शब्द संस्कृत के हैं। सामान्य जनता तो इन सभी शब्दो का अपनी मातृभाषा की सम्पत्ति ही मानती है। इन शब्दो को हटाने की चेष्टा मूर्खतापूर्ण होगी।

किन्तु 'काव्यावलोकन' के उद्धृत पद्य की भाषा कौन सी है? इसम एक 'अ' प्रत्यय ही कन्नड का है। बाकी सभी शब्द संस्कृत के हैं। कन्नडभाषी जनता संस्कृत के सरल शब्दो को समझती है और उनका प्रयोग भी करती है। किन्तु ऐसी दीर्घ समासयुक्त कठिन शैली जनता म स्वीकृत नहीं हो सकती। दूध म थोडा सा पानी मिलाना उचित और शायद आवश्यक भी है। लेकिन पानी की मात्रा एक निश्चित सीमा से अधिक हो जाय तो फिर वह दूध दूध नही रहता, पानी ही बन जाता है। इस अतिवादी प्रवृत्ति का विरोध भी हुआ। आज से आठ सौ वर्ष पहले ही "धर्मामृत" के लेखक नयसेन ने इसका विरोध किया। उन्होने कहा कि घी और तेल को मिलाना उचित नही है। कन्नड के एक और कवि आडय्या' ने कब्बिगर काव' नामक अपनी कृति म प्रतिज्ञापूर्वक तत्सम शब्दो का बहिष्कार किया। रामाश्वमेध के रचयिता मुद्दण ने स्पष्ट कहा कि कन्नड म संस्कृत के दीर्घ समासो का प्रयोग करना अवाछनीय है। ये कवि संस्कृत के विरोधी नही थे। किन्तु मातृभाषा के स्वस्थ विकास म बाधक बनने की प्रबल शका के कारण संस्कृत के अति प्रयोग का विरोध किया। संस्कृत और द्राविड भाषाओ के मधुर सम्बन्ध का स्वागत करते थे, साथ ही संस्कृत के आक्रामक प्रभाव से बचना भी चाहते थे।

द्राविड भाषाओ को आज भी संस्कृत से जीवन का रस लेना है। यह सत्य है कि वर्तमान भारत म संस्कृत बोलचाल की भाषा या मातृभाषा के रूप म जीवित नहीं है। किन्तु यह भी अकाट्य सत्य है कि केवल आज तक ही नही, अपितु दीर्घ भविष्य तक संस्कृत हमारी भाषाओ को सजीवनी शक्ति देती रहेगी। संस्कृत की सम्पत्ति पर द्राविड परिवार की भाषाओ का भी उतना ही अधिकार है जितना आर्यभाषाओ का। हम विवेकपूर्वक इस सम्पत्ति का उपयोग करना चाहिये। प्रत्येक भाषा की एक अपनी विशिष्ट प्रकृति होती है। उस प्रकृति की रक्षा करते हुए हम अन्य स्रोतो से प्राप्त प्रभाव का ग्रहण कर सकते हैं। संस्कृत

का प्रत्येक शब्द हिंदी म भी ग्राह्य नहीं है। कन्नड में 'आरोग्य' 'उद्दाम' आदि संस्कृत के शब्द प्रचलित हैं, जो हिंदी मे गृहीत नही हैं। हिंदी मे इसी अर्थ के शब्द 'स्वास्थ्य' 'प्रकाड' आदि प्रयुक्त हैं जो कन्नड में नहीं हैं। 'कविराजमार्ग'[2] म प्रथमपरिच्छेद मे कन्नड और संस्कृत शब्दो के मिश्रित समास का—इसे ग्रंथांतरो म 'अरिसमास' का नाम दिया गया है—निषेध किया गया है। वही यह भी कहा गया है कि संस्कृत के असमस्त अव्ययों का प्रयोग कन्नड मे वर्जित[3] है। इसे एक दिशानिर्देश के रूप म लेना चाहिए। ऐसी विवेकयुक्त नीति का अनुसरण करें तो संस्कृत की सम्पत्ति का आत्मसात् करके मातृभाषा की उन्नति में उसका लाभ उठा सकेंगे।

सन्दर्भ

1 विन्ध्यस्तम्भादविहतगते विप्लवाचान्तसिधो, कुम्भीसूनारसुरकवलग्रामिन स्वैरभाषा। नित्य जाता शठरिपुतनो निष्पतन्ती मुखान्ते, प्राचीनाना श्रुतिपरिषदा पादुके पूवगण्या ॥

(पादुकासहस्र २—९ पृ०—१६)

2 तरिसदा सक्कदमुम, नरियदे कन्नडमु समासोक्तिगलोल। कुरितु बेरसिदोडे विरस मक्कुव पालगलम पनिगल बेरमिदवोल् ॥

कविराजमार्ग, प्रथमपरिच्छेद, पृ०—५८

3 समसंस्कृतगलोल् सम्तमदिरे कन्नडमनरिदु पेल्ग कुरिदागम कोविदनिगदितमार्गमिद बेरसल्कमार्गी सक्कददोल ॥

(कविराजमार्ग, १—५१)

शैलीविज्ञान : सन्दर्भ, दृष्टि और आधुनिक प्रवृत्तियाँ

डा० रवीन्द्रनाथ श्रीवास्तव

गत दो दशको म शैलीविज्ञान पर काफी कुछ लिखा गया। अगर देश विदेश मे आलोचना की इस धारा पर लिखी गई पुस्तको और लेखो पर ध्यान दें तो स्पष्ट हो जाता है कि अपने ही सिद्धान्त और प्रणाली से जूझती हुई आलोचना की यह प्रवृत्ति न केवल अब सापेक्षिक 'स्थायित्व' पा चुकी है बल्कि इसकी अपनी उपधारायें भी फूट निकली हैं। साहित्य को समझने की इस भाषिक और वस्तुवादी वैज्ञानिक दृष्टि ने जहाँ अपने आधारभूत सिद्धान्तो पर स्वय चर्चा उठाकर वाकजाल से ऊपर उठने की कोशिश की और जहाँ अनुप्रयोगात्मक विश्लेषण के क्षेत्र म कृति को समझने और उसकी सरचनागत विशिष्टताओ को उदघाटित करने के विश्वसनीय रास्ते को उसने खोजने का प्रयास किया वहीं उसके सिद्धान्त और प्रणाली पर शकालु भाव से देखने वाली आलोचकों की औत्सुक्य दृष्टि मे भी एक गुणात्मक परिवतन देखने मे आया है। शैलीविज्ञान के कट्टु से कट्टु आलोचक अब इस दृष्टि की 'सत्ता' को कौतूहल और शका की दृष्टि से नही देखता और न ही एक-दो फतवे देकर ही इसको आलोचना का ऋणात्मक पक्ष घोषित करने की स्थिति म अपने को पाता है। यही कारण है कि आलोचना की इस धारा पर देश और विदेश मे अब 'सार्थक' ढग से बातचीत चलने लगी है, पक्ष और विपक्ष मे बोलने लिखने वालो म 'सवादिता' की स्थिति दिखलाई पडने लगी है और स्वीकृति अस्वीकृति की अभिप्रेरणा से ऊपर उठकर शैलीविज्ञान के सिद्धात और प्रणाली की शक्ति और सीमा के प्रति अब समझदारी का वातावरण फलने लगा है। यह बात दूसरी है कि हिन्दी आलोचना के क्षेत्र म अब भी आलोचको का एक वग इसे आशकित मन और स्खलित भाव से देखता है अब भी इसे राजनतिक 'कुचक्र' का परिणाम मानता है और अपने ही मन के अन्धेरे मे तीर फेंकता हुआ इसे *प्रगति विरोधी* और बुर्जुआ सस्कृति का षड्यत्र घोषित करता है।

जिस बात पर यहाँ बल देने की आवश्यकता है—वह है शास्त्र (डिसिप्लिन) के रूप मे शैलीविज्ञान की प्रकृति का निरूपण और आलोचना की एक विशिष्ट धारा के रूप म इसका स्वरूप निर्धारण। यह बात जरूर है कि शैलीविज्ञान की दृष्टि भाषावादी है और वह कृति के भाषिक अभिव्यक्ति विधान के अध्ययन के आधार पर उसम अन्तर्भुक्त सौन्दर्य के उद्‌घाटन का समर्थक है। पर सवाल यह है कि क्या आलोचना की हर उस *अध्ययन दृष्टि को शैलीविज्ञान की सज्ञा दी जा सकती है जिसका मूलाधार 'भाषा'* और 'भाषिक चेतना' है ? इस प्रश्न को लेकर भ्रम न केवल शैलीविज्ञान के विरोधी आलोचको के मन मे है बल्कि शैलीविज्ञान के सिद्धान्त प्रतिपादकों और उस पर गम्भीरता से काम करने वाले विद्वानो के मन म भी है।

प्राय यह समझ लिया जाता है कि अगर आलोचना की दृष्टि भाषावादी है और वह दृष्टि 'शैली' की सकल्पना को उभारते हुए साहित्य पर चर्चा उठाती है तो वह और कुछ न होकर शैलीविज्ञान आलोचना

है। इसी का परिणाम है कि शलीविज्ञान की पुस्तको म ऐसे शीपक मिलते हैं—भारतीय शलीविज्ञान और पाश्चात्य शैलीविज्ञान, प्राचीन शैलीविज्ञान और आधुनिक शलीविज्ञान, आग्ल अमरीकी शलीविज्ञान और रूसी चेक शलीविज्ञान आदि (सुरेद्र कुमार १९७७)। कुछ विद्वानो ने तो शलीविज्ञान की सकल्पना का विस्तार करते हुए उसके भीतर सम्पूण भारतीय काव्यशास्त्र को ही समेट लिया है। उदाहरण के लिए डा० चौधरी ने अपनी पुस्तक 'भारतीय शलीविज्ञान' (१९७९) म शलीविज्ञान के जो बहुविध तत्व सस्कृत के टीका साहित्य म विशेषत और काव्यशास्त्रीय ग्रथो मे सामा यत बिखरे पडे थे, उन पर प्रकाश डाला है। डा० नगेद्र (१९७६) ने भी शलीविज्ञान को 'विवकसम्मत नवीन उदभावनाओ का स्वागत करते हुए परम्परा विशेष कर भारत की समृद्ध काव्य शास्त्रीय परम्परा के सदभ म ही उनका आकलन किया है।' शलीविज्ञान को सजनात्मक समीक्षा के नए आयाम पर प्रतिष्ठित करने वाले डा० विद्यानिवास मिश्र की भी पश्चिमी भाषाशास्त्रीय चि तन पर आधारित इस भाषावादी आलोचनात्मक धारा मे सस्कृत साहित्यशास्त्र की पुष्ट बौद्धिक दष्टि का आभास मात्र दिखलाई देता है। सम्भवत यही कारण है कि आचाय वामन द्वारा प्रतिपादित साहित्य शास्त्र के पारिभाषिक शब्द 'रीति' का सहारा लेते हुए और उसे शैली की सकल्पना के समानान्तर रखते हुए 'रीतिविज्ञान' की बात चलाई। उनके अनुसार सकेत सामा य से सकेतित—सामा य के साथ ही साथ उसस सम्बद्ध सकेतित विशेष की पहचान जिन घटको द्वारा की जा सकती है उसके लिए 'रीति' शब्द म क्षमता सबस अधिक दिखलाई पडती है। केवल जरूरत है 'विशिष्ट पद रचना' के लिए स्वीकृत 'रीति' शब्द म किंचित अथ विस्तार की। उनके ही शब्दो म 'उसके (रीति के) अथ का थोडा सा विस्तार—भर करना होगा और यह विस्तार भाषा की सम्भावना के भीतर आएगा (विद्यानिवास मिश्र १९७३)।

यह तथ्य ध्यान दने योग्य है कि शलीविज्ञान, एक निश्चित और निर्धारित पराडाइम पर आधारित आलोचना सिद्धा त है। और जसा कून (कून १९६२) का कहना है, जब पराडाइम बदलता ह जीवन और जगत, विश्लेष्य सामग्री और विश्लेषण प्रणाली, आदि सभी को देखने की दष्टि म एक गुणात्मक परिवतन आ जाता है। इस दष्टि से चाहे भारतीय साहित्यशास्त्र हो अथवा प्राचीन पाश्चात्य शास्त्र, या फिर अमरीकी नई समीक्षा हो अथवा उसकी समकालीन समशील विभिन्न यूरोपीय काव्य दष्टियाँ यथा—रूसी रूपवादी आलोचना, फ्रास की पाठ विश्लेषण पद्धति आदि, वे शलीविज्ञान की पूवपीठिका या भाषा अनुमोदित उसकी पूवगामी प्रवृत्तियाँ ही मानी जाएगी, स्वय म शलीवज्ञानिक आलोचना सिद्धा त के उदाहरण नही।

एक निर्धारित 'पराडाइम' पर आधारित होने के कारण शलीविज्ञान, साहित्य का सिद्धा त भी है और काव्य कृति के विश्लेषण की एक प्रणाली भी ह। सिद्धा त होने के कारण उसका अपना एक दशन' ह साहित्य को दखने की अपनी एक का य दष्टि ह। इसी प्रकार प्रणाली होने के कारण कृति विशेष के विश्लेषण के लिए उसके पास अपने विधान हैं कलात्मक सवेग के उदघाटन के लिए उसकी अपनी विश्लेषणात्मक तकनीक हैं। अपने सिद्धा त और प्रणाली के लिए जिस शास्त्र (डिसिप्लिन) के रूप मे उसने अपने को निरूपित किया ह सच तो यह है कि वह आलोचको से एक खास प्रकार की विद्वत्ता या प्रशिक्षण की अपक्षा रखता है। वह उनसे जिस स्कालरशिप की माग करता है उसम 'सौ दयशास्त्र' और 'काव्यशास्त्र' के ज्ञान के साथ साथ 'भाषाशास्त्र' की जानकारी भी अपेक्षित ह। शलीविज्ञान पर होने वाली प्रारम्भिक सगोष्ठिया म शलीविज्ञान पर आधिकारिक रूप से काम करने वाले विद्वानो ने इसीलिए साहित्यिक अध्ययन के लिए जब एक ओर आलोचको से काव्यभाषा की प्रकृति और प्रकाय को समझने की माग की तब दूसरी ओर उनसे भाषा के काव्यफलन क प्रति जानकारी की भी आवाज उठाई। रोमन याकाब्सन ने भाषा

विनान और काव्यशास्त्र' के अन्तस्सम्बधो की चर्चा करते हुए लिखा—'भापा के काव्य फलन के प्रति बधिर भापा वैज्ञानिक और भापा वैज्ञानिक समस्याओं से उदासीन एव भापा वैज्ञानिक प्रणालियो से अपरिचित साहित्यशास्त्री, दोनो ही समान रूप से अपने समय से बहुत पीछे हैं' (याकोब्सन १९६०)। उसी सगोष्ठी मे पढ़े गए अपने प्रपत्र 'भापा विज्ञान और काव्यभापा की प्रकृति का अध्ययन' मे स्टैंकविक्ज ने कहा—'कविता का छात्र काव्यभापा की प्रकृति का अध्ययन तभी कर सकता ह जब वह भापा के उन नियमों की जानकारी का उपयोग करे जो काव्यभापा की व्यवस्था का निर्धारण करते हैं और इसी प्रकार भापा वज्ञानिक भी काव्यात्यक अभिव्यक्तियो को तभी समझ सकता ह जब वह सस्कृति और परम्परा की उन धाराओ का ध्यान रखें जो काव्यकृतियो के विशिष्ट स्वरूप को निर्धारित करते हो (स्टैंकविक्ज १९६०)।

शलीविज्ञान ने अपने अध्ययन के पहले चरण म ही इस बात को भलीभाति समझ लिया था कि साहित्यिक अध्ययन के दो निश्चित आयाम सम्भव है क्योकि काव्यकृति को देखने समझने के दो निश्चित सन्दभ हैं। अपने पहले सन्दभ मे काव्यकृति, कला ससार की एक घटना है जो भापा मे बँधने और उसके माध्यम से रूपायित होने की नियति से अनिवायत बाध्य है। काव्यकृति का यह स दभ, साहित्य के सौन्दय शास्त्रीय (एस्थेटिक) आयाम पर बल देता है। अपने दूसरे सन्दभ मे काव्यकृति, भापिक ससार की वस्तु ठहरती है। यह ध्यान देने की बात है कि हर कलात्मक सवेग, साहित्य की विपय वस्तु नही। उदाहरण के लिए वास्तुकला मूर्तिकला चित्रकला, नृत्यकला आदि सभी कलाविधानो का सम्बन्ध कलात्मक सवेग (एस्थेटिक इम्पल्स) के साथ है पर यह साहित्य ही है जो अपनी प्रकृति म भापिक होता है।

शलीविज्ञान केवल यही कह कर चुप नही हो जाता है कि साहित्यिक अध्ययन के दो निश्चित आयाम हैं और काव्यकृति को समझने के दो निश्चित सन्दभ हैं। वह यह भी कहना चाहता है कि काव्यकृति एकसाथ 'कलात्मक' और 'भापिक' दोनो ही है। इसके दो स दभ न तो एक दूसरे के 'पूरक' हैं और न ही प्रतिपक्षी। उन्हे एक ही फली मे लिपटे दो भिन्न भि न दानो के रूप म समझना गलत होगा (चटमैन और लेविन १९६७) उन्हे शलीविज्ञानिक अनुशासन के भीतर से दो उपसस्कृतियो (सौन्दयपरक और भापा-परक) के रूप म भी मानना भ्रामक होगा। वे तो एक ही सिक्के के दो पहलू ह। शैलीविनान, काव्यकृति का कलात्मक सवेग का भापिक रूपान्तरण मानता है, जहाँ कला और भापा अपनी अपनी सत्ता अपने-अपने अस्तित्व का लोप कर 'एक' हो जाते हैं। यह तो अध्ययन की प्रणाली की अपनी विवशता है कि कभी हम 'सौन्दय' के बिन्दु स शुरू कर साहित्य का अध्ययन करने की ओर प्रवत्त होते है और कभी 'भापा' के बिन्दु से प्रारम्भ कर कलात्मक सवग को पकडना चाहते हैं। पर रास्ता जो भी अपनाएँ पहुचना होगा भापा म रूपांतरबद्ध कला ससार म ही।

शैलीविज्ञान अपनी प्रणालीगत आवश्यकता से प्रेरित होकर भापा का रास्ता अपनाता है और उस रास्ते पर चलकर वह भापा म आबद्ध कलात्मक सवेग का उद्घाटन करने का प्रयास करता है। उसकी यह मान्यता है कि कला का रास्ता जिन प्रक्रियाओ और मानसिक व्यापार की जानकारी की अपेक्षा रखता है उसका न तो अपना विज्ञान बन पाया है और न ही उसकी सुनिश्चित प्रणाली और तकनीक ही है। वह अभी भी 'दर्शन' और 'अध्यात्म की अधेरी गुफा म भटका हुआ शास्त्र है। इसके विपरीत जिस भापा का रास्ता शलीविज्ञान अपनाना चाहता है उसके अध्ययन का शास्त्र वज्ञानिक सिद्धातो पर आधारित है, उसके अध्ययन की प्रणाली और तकनीक काफी कुछ निर्धारित होकर सुनिश्चित होती जा रही है। भापा विज्ञान के रूप मे जो 'अनुशासन विकसित हो रहा है उसकी वज्ञानिकता और वस्तुपरकता (आब्जविटविटी) अब असदिग्ध रूप से सिद्ध हो चुकी है। यह बात दूसरी है कि अभी तक अनुशासन के रूप म भापाविज्ञान, बोलचाल की सामान्य भापा को ही अपनी विश्लेष्य सामग्री मानता रहा है। उस अगर कलात्मक सवेग

को अपने भीतर समाहित करने वाली काव्यभाषा को अध्ययन सामग्री बनाना है, तो उसे अपनी प्रणाली और तकनीक को सावधानी के साथ विकसित और पेश करना होगा।

अनुशासन के रूप म शैलीविज्ञान की काव्य-दृष्टि और व्याख्यागत प्रणाली को साफ और विकसित करने म भाषाविज्ञान का बहुत बडा हाथ है। एक विद्वान के अनुसार 'शैलीविज्ञान' और 'संरचनावाद' ऐस 'वादो' को तो संस्कृति एव साहित्य अध्ययन के निमित्त अपनाए जाने वाले उन सभी प्रणालीगत आन्दोलनो' तक सीमित कर देना चाहिए जो अपने प्रारूप (माडल), प्रणाली (मेथड) और तकनीक के अभिवि यास (ओरिएन्टेशन) के लिए प्रमुख शक्ति स्रोत के रूप म भाषाविज्ञान को स्वीकार करते हैं (बाथ १९६७)। पर यह तथ्य भी कम महत्त्वपूर्ण नही कि शैलीविज्ञान को जिन विद्वानो ने 'आन्दोलन के रूप मे स्वीकार किया उन्होन उस भाषावैज्ञानिक अध्ययन का पर्याय भी बना दिया। ऐसे ही आलोचको ने यह कहना शुरू किया कि शैलीविज्ञान, साहित्य के भाषिक विधान का रूपात्मक (फार्मल) व्याकरण है, वह केवल साहित्य की भाषा का अध्ययन करता है। डा० बच्चन सिंह ने 'आलोचना' म प्रकाशित अपने लेख "शैली विज्ञान और आलोचना' (१९७४) म स्पष्ट शब्दो म लिखा शैलीविज्ञान मुख्यत व्याकरणिक होता है' और शैलीविज्ञान का कार्य है—काव्य के बाह्य रूप—शब्दार्थ का विश्लेषण परीक्षण।' ऐसी ही भ्रान्ति पूर्ण धाराओ के आधार पर एसे शोध प्रबन्ध भी लिखे गए— आचार्य रामच द्र शुक्ल की भाषा का शैली-वैज्ञानिक अध्ययन' अज्ञेय की काव्यभाषा का शैलीवैज्ञानिक विश्लेषण'। इसी दृष्टि का परिणाम है कि शैलीविज्ञान क भीतर ध्वनि, अक्षर शब्द, रूप, पदबन्ध, उपवाक्य, वाक्य तथा उनके सांख्यिक अनुपात आदि का लेखा-जोखा प्रस्तुत कर आलोचना की इति समझ ली जाती है। डा० भोलानाथ तिवारी ने तो कुछ कदम आग बढकर शैलीविज्ञान की निम्नलिखित शाखाएँ भी मान ली हैं—वाक्यीय शैलीविज्ञान, रूपीय शैलीविज्ञान, शब्दीय शैलीविज्ञान, ध्वनीय शैलीविज्ञान तथा अर्थीय शैलीविज्ञान।

शैलीवैज्ञानिक अध्ययन का भाषाविज्ञान स बहुत गहरा सम्बन्ध है। इसका यह अर्थ नहीं कि वह भाषावैज्ञानिक विश्लेषण का पर्याय है। वाक्य या उससे नीचे स्तर की भाषिक इकाइयो के अध्ययन के आधार पर किसी कृति में प्रयुक्त भाषा के अध्ययन का क्षेत्र भाषावैज्ञानिक अध्ययन है न कि शैलीवैज्ञानिक। किसी काव्य की कृति के इस प्रकार के अध्ययन का अपना महत्त्व है पर वह कृति म प्रयुक्त भाषा का भाषा के रूप म अध्ययन है जिस हिल न (१९६७), शैलीविज्ञान का पूर्वपेक्षा अध्ययन (प्रि-स्टाइलिस्टिक्स) कहा है। यह अवश्य है कि शैलीविज्ञान, अपन प्रारूप, प्रणाली और तकनीक के लिए भाषाविज्ञान का हमेशा मुखापेक्षी रहता है पर उसका मुख्य उद्देश्य वाच्य (कथन) और वाचक (अभिव्यक्ति) के सम्बन्धो के अध्ययन क आधार पर कलाकृति म निहित सौन्दर्यमुखी ऐन्द्रिय सवेग का उद्घाटन है, न कि भाषिक विधान क आधार पर भाषिक सिद्धा त का निरूपण और विवेचन। उद्देश्य और प्रारूप के अन्तर को ठीक स न समझ पाने के कारण ही किसी काव्यकृति के शैलीवैज्ञानिक अध्ययन और भाषावैज्ञानिक विश्लेषण को आलोचक बहुधा एक समझ लेते हैं।

इस बात पर बल देने की आज जरूरत है कि साहित्यिक शैलीविज्ञान भी अ य आलोचनात्मक दृष्टियों की तरह साहित्य को समझने—समझाने की एक समीक्षात्मक दृष्टि है। जिस प्रकार साहित्य को देखन परखने की समाजवादी (मार्क्सवादी) दृष्टि है या फिर मनोवैज्ञानिक (फ्रायडवादी), उसी प्रकार शैलीविज्ञान साहित्यिक अध्ययन की भाषावादी दृष्टि है जो 'शैली के साक्ष्य पर एक और साहित्यिक कृति की संरचना (स्ट्रक्चर) और गठन (टेक्सचर) पर प्रकाश डालती है और दूसरी ओर कृति का विश्लेषण करते हुए उसम अन्तर्निहित साहित्यिकता' का उदघाटन करती है। इस सन्दर्भ म यह भी कहा जा सकता है कि जिस प्रकार मार्क्सवादी दृष्टि अपनी समीक्षा के दौरान काव्यकृति को साहित्य क स्तर से स्खलित कर उसे आर्थिक अथवा

राजनतिक दस्तावेज के रूप मे पेश करने का आग्रह नही करती या कभी जिस प्रकार मनोवैज्ञानिक दृष्टि, साहित्यक समीक्षा को मनोविज्ञान के सिद्धान्तो के प्रतिपादन का हेतु नही बनाती, उसी प्रकार शैलीविज्ञान की भाषावादी आलोचनात्मक दृष्टि काव्यकृति के *अध्ययन के दौरान किसी काव्यकृति का न तो भाषा-*वैज्ञानिक विश्लेषण कर अपने दायित्व का इतिश्री समझती है और न ही भाषावैज्ञानिक सिद्धातों की पुष्टि के लिए काव्यकृति को उदाहरण के रूप म ही पेश करना चाहती है। भाषाविज्ञान तो उस अध्ययन का मात्र *प्रारूप' (माडल) और विश्लेषण के लिए 'तकनीक' प्रदान करता है।* भाषाविज्ञान से प्राप्त उसका प्रारूप या तकनीक, आलोचना को न केवल सक्रियात्मक (आपरेशनल) बनाता है बल्कि अब तक प्रातिभज्ञान और अबौद्धिक चेतना के आधार पर समझी—समझाई जाने वाली कवि की सृजनात्मक प्रक्रिया को एक वस्तुवादी *(आब्जेक्टिव) आधार भी प्रदान करता है।*

यह पूछा जा सकता है कि साहित्य के जिस 'सौ दय पक्ष' और कविता के जिस 'अबौद्धिक कथ्य' के उदघाटन की बात आलोचक करना चाहता है, उसको समझने पकडने का रास्ता क्या है ? काव्य प्रक्रिया के सन्दर्भ म अक्सर यह कहा जाता है कि कवि, बौद्धिक सकल्पना के पार जाकर 'लयात्मक' प्रत्यय का सृजन करता है और यह सृजनात्मक प्रक्रिया उसकी 'चमत्कारपूर्ण' प्रतिभा का परिणाम है। यह उसकी 'अलौकिक प्रतिभा' का परिणाम ही है कि वह एक छलाग मे बौद्धिक से अबौद्धिक की दूरी तय कर लेता है, अपने 'प्रातिभ' ज्ञान के आधार पर ही 'वस्तुओं के पार जाकर उसकी आन्तरिक प्रकृति के रहस्य का पता लगा लेता है। पर सवाल यह है कि आलोचक का अपना क्या धर्म है ? सहृदय पाठक के रूप म आलोचक भी सौ दर्यानुभूति का बोध चाहे तो एक छलाग म कर सकता है, काव्य सवेदना से अभिभूत होकर उसका चित्त भी दीप्तिमान हो सकता है। पर जब भी वह समीक्षण का काय प्रारम्भ करता है, वह 'सहृदय' न होकर 'समीक्षक' होता है। सहृदय के रूप मे ग्रहीत काव्यानुभूति उसके समीक्षण काय मे सहायक होते हैं—इससे इकार नही किया जा सकता, पर समीक्षण का दायित्व, सहृदयता की अनुभूति के क्षणो के बाद प्रारम्भ होता है। यही कारण है कि सहृदता के क्षणों मे जो भी 'प्रभाव' उसके मन पर पडता है उसको समझने समझाने के लिए उस कोटिया (कटेगरीज) का निर्माण करना पडता है।

आलोचना अगर वैज्ञानिक है और आलोचक की दृष्टि वस्तुवादी, तब इन कोटियो की प्रकृति हमेशा परीक्षणीय (टेस्टेबुल) होगी। किसी प्रणाली के वैज्ञानिक होने का एक अथ यह भी है कि उसके निर्दिष्ट चरणों पर चलने पर जो भी *निष्कष निकलते हो*, वह सभी के लिए समान हो। इसके पीछे आधारभूत सिद्धात यह है कि जीवन और जगत म कुछ ऐसी वास्तविक वस्तुए हैं जिनके लक्षण उनके प्रति हमारी अपनी वयक्तिक धारणाओ से स्वतन्त्र और स्वायत्त होते हैं। वैज्ञानिक होने की दूसरी कसौटी यह भी है कि किसी मत या निष्कष को स्वीकाय *बनाना है तो उसे परीक्षणीय भी बनाना होगा। उदाहरण के लिए* अगर आचाय शुक्ल भारतदु की भाषा शैली को 'मजी हुई परिष्कृत', बालकृष्ण भट्ट की भाविक अभिव्यक्ति को 'चटपटी, तीखी, और चमत्कार पूर्ण' और बालमुकुन्द गुप्त की कथनरीति को 'चलती सजीव और विनोदपूर्ण मानते हैं, तब हमारे सामने वे प्रणालीगत साधन होने चाहिए जिनके आधार पर हम इन साहित्यकारों की अभिव्यक्ति शैली का परीक्षण करते हुए यह दिखला सकें, कि शैलीगत इन लक्षणो के आधार पर शुक्ल जी ने किसी शैली को 'परिष्कृत' कहा है जबकि कुछ अन्य लक्षणो के आधार पर 'चटपटी' या चलती और सजीव'। और अगर इशाअल्ला खा की भाषाशैली को उन्होंने 'चचल और चटपटी' कहा है और बाबू गोपालराम की अभिव्यक्ति रीति को भी, तब 'चचल और चटपटी' शैली के लक्षणो को निर्धारित करते हुए यह दिखलाना होगा कि इन दो साहित्यकारो के अभिव्यक्ति विधान मे ये लक्षण समान रूप से किस तरह विद्यमान हैं।

कहने का तात्पर्य यह है कि शैलीविज्ञान, अपनी वैज्ञानिक प्रणाली और वस्तुवादी दृष्टि के आधार पर काव्यकृति के अबौद्धिक पक्ष को बोधगम्य बनाने की मांग करता है और जिस 'अलौकिक' प्रतिभा का परिणाम कहकर 'रहस्यवाद' की गुहा में कुछ आलोचनात्मक दृष्टियां ला धकेलती हैं 'शैली' का ठोस आधार देते हुए उनपर वह प्रकाश डालना चाहता है। यहाँ स्पिट्जर (१९६२ १४२) के इस कथन को दुहराना चाहूंगा कि "कविता के अबौद्धिक पक्ष शैलीविज्ञानिक के हाथों अपनी सत्ता खो नहीं देती अथवा उनके हाथों उनका अस्तित्व समाप्त नहीं हो जाता। इसके ठीक विपरीत वह कवि के साथ सामंजस्य स्थापित करते हुए कार्य करेगा (यह बात दूसरी है कि अपनी बात की पुष्टि के लिए वह कवि-स्वीकृति की अपेक्षा नहीं रखेगा) और धैर्यपूर्वक विश्लेषणात्मक पद्धति का सहारा लेते हुए उस पथ को ढूंढने का प्रयास करेगा जो बौद्धिक से अबौद्धिक की ओर कविता को ले जाता है और जिस दूरी को कवि अपनी एक छलांग में ही तय कर लेता है।

ऊपर की विवेचना के आधार पर हम निम्नलिखित निष्कर्ष पर पहुँच सकते हैं —

(१) शैलीविज्ञान भी अन्य आलोचनात्मक दृष्टियों की तरह साहित्यिक अध्ययन की एक दृष्टि है।
(२) शैलीविज्ञान की दृष्टि वस्तुवादी चिंतन और भाषावादी दृष्टिकोण पर आधारित है।
(३) शैलीविज्ञान साहित्य का सिद्धांत भी है और साहित्यिक कृति की विश्लेषण प्रणाली भी।
(४) शैलीविज्ञान, विश्लेषण प्रणाली के लिए प्रारूप और तकनीक को अपनाता है, वह भाषा विज्ञान पर आधारित होता है।
(५) शैलीविज्ञान, प्रणाली और तकनीक में 'साहित्य का विज्ञान' है अतः उसके द्वारा प्रतिपादित सिद्धांत परीक्षणीय हैं।

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शैलीविज्ञान एक गतिशील और विकासमान आलोचनात्मक विचारधारा है। अपनी प्रकृति में वह वैज्ञानिक होने का दावा भी करता रहता रहा है। साथ में वह अपने प्रारूप के लिए भाषाविज्ञान का मुखापेक्षी भी है। विज्ञान की एक विशेषता यह भी रही है कि वह अपने सिद्धांत में हमेशा विकासमान रहा है। जब भी नए तथ्य, उसके सिद्धान्त के लिए चुनौती बने हैं, उसने तथ्यों को तोड़ने मरोड़ने के बजाय अपने क्षेत्र में प्रतिपादित सिद्धान्तों का पर्यवेक्षण किया है, आत्म-सुधार' (सेल्फ-करेक्शन) की प्रवृत्ति से प्रेरित होकर अपने द्वारा पूर्वस्थापित सिद्धान्तों को वह परिवर्तित भी करता रहा है। इसी तथ्य को ध्यान में रखकर मैंने शैलीविज्ञान पर लिखी अपनी पहली पुस्तक में संकेत दिया था कि 'जहाँ विज्ञान के क्षेत्र में विकास के कुछ निश्चित चरण निर्देशित किए जा सकते हैं और किसी मान्यता विशेष के विकास के कुछ स्पष्ट स्तर भी बतलाए जा सकते हैं, वहाँ साहित्यिक आलोचना का उस सन्दर्भ में विकास संदिग्ध ही माना जाएगा। उदाहरण के लिए 'गति के नियम' को गैलेलियो ने एक मोड़ दिया, न्यूटन ने दूसरा और आइन्स्टीन ने तीसरा, तो एक ही सिद्धान्त अपना विकास पाकर अपने को और भी वैज्ञानिक बनाता गया, उस दिशा में ज्ञान पुष्ट से पुष्टतर होता गया, ऐसी स्थिति में समय के स्तर पर भौतिक विज्ञान एक सीधी रेखा में (लिनीअर मूवमेन्ट) अपना इतिहास बनाता रहा है जबकि ऐसा इतिहास हमें साहित्यिक आलोचना के क्षेत्र में नहीं मिलता। और अगर यह मान भी लिया जाय कि आलोचना के क्रमिक विकास का अपना इतिहास भी है तो निश्चित रूप से यह भी कहा जा सकता है कि उसकी गति ज्ञान के अन्य क्षेत्रों की तुलना में मन्द है (श्रीवास्तव १९७२, भूमिका)। पर शैलीविज्ञान के साथ ऐसी बात नहीं रही है। दो दशकों में उसकी विवेचनात्मक विचारधारा तथा विश्लेषणात्मक तकनीक में एक गुणात्मक अन्तर आया है।

इस गुणात्मक अ तर के दो स्पष्ट कारण हैं—(१) इस क्षेत्र मे काम करने वाले विद्वानो मे 'आत्म शोध' के सिद्धा त की स्वीकृति और (२) भाषावैज्ञानिक चि तन और प्रारूप म तेजी से आने वाले परिवतन। यह पहले सकेत दिया जा चुका है कि अपने प्रारूप और तकनीक के लिए शैलीविज्ञान, प्रारम्भ से ही भाषाविज्ञान का मुखापेक्षी रहा है अत स्वाभाविक है कि भाषाविज्ञान के क्षेत्र मे होने वाली गतिविधिया का प्रत्यक्ष अथवा अप्रत्यक्ष रूप से इस पर स्पष्ट प्रभाव पडे। इन दो दशको म भाषाविज्ञान म होने वाले परिवतनो म दो प्रमुख हैं जिनम एक का सम्ब ध प्रमुखत अमरीका, और इ गलैड ऐसे देशो मे पनप रहे भाषा वज्ञानिक सिद्धा तो के साथ रहा है और दूसरे का फ्रास और रूस ऐसे देशो म विकसित हो रहे भाषावैज्ञानिक चि तन से है।

अमरीका मे चाम्स्की के भाषावैज्ञानिक सिद्धा तो ने भाषाचि तन को ही एक निश्चित मोड दे दिया था। उस सिद्धात के कुछ प्रमुख लक्षण थे—भाषा और भाषाविज्ञान का मनोवैज्ञानिक आधार, भाषिक क्षमता और उसकी समरूपता, अथ और ध्वनि की तुलना म वाक्यवि यास की प्रमुखता, वाक्य वि यास (सिटेक्स) की प्रजनन रूपा तरण शक्ति, इकाई के रूप म 'वाक्य' की महत्ता, प्रयोग और भाषा व्यवहार का सिद्धा त से निष्कासन आदि। अत शैलीविज्ञान अपने विकास के प्रथम चरण पर या तो काव्यभाषा और काव्यशैली के लिए भाषावैज्ञानिक आधार ढू ढता रहा (चपमान १९६७, चेटमान १९६०, १९६२, १९६६ १९६७ फाउलर १९६६, फाउलर एव मसर १९६९ हैज १९६८, वलेन १९६५, लेविन १९६३ १९६५) अथवा चामस्की द्वारा प्रतिपादित भाषाविज्ञान के रूपा तरण प्रजनक सिद्धा त को अपनाते हुए वाक्य का महत्तम इकाई मानकर काव्यभाषा पर चिंतन विश्लेषण करता रहा (ओहमान १९६४ १९६६, थान १९६५ १९६९)। इस चरण म कविता की ध्वनि-व्यवस्था को एक नए छ दशास्त्र म बाधने का प्रयास किया गया (चैटमान १९६०, हाइम्स १९६०, रूलन वेल्स १९६०, हालण्डर १९५८)। साख्यिकीय विश्लेपण क आधार पर शैली का विश्लेपण और उस विश्लेषण के आधार पर किसी पाठ के 'लेखक' का निधारण भी महत्वपूण उपलब्धि रही (असमानोवा १९६६, डोलेजल १९६७, माइल्स १९६४, ६७, मुरर १९६८, माटन १९६५)। इस काय म कम्प्यूटर की भी सहायता ली गई (स्पेवाक १९६८ ७०, मिल्क्कि १९६८)। कविताओ के विश्लेपण मे भाषावैज्ञानिक प्रारूप का नियमन यात्रिक ढग से किया गया (सिन्क्लेयर १९६८)। वाक्य को महत्तम इकाई मानकर काव्यभाषा के विवेचन, भाषावैज्ञानिक प्रारूप की साथकता सिद्ध करने के लिए कविता के विश्लेपण, अध्ययन मे साख्यिकीय पद्धति के योग, शैली के निरूपण म कम्प्यूटर के उपयाग कृति म ध्वनि विश्लेपण और छ दशास्त्र की व्याख्या आदि को देखकर आलाचक यह कहने लग कि शैलीविज्ञान या तो कविता के ऊपरी सतह का विश्लेपण कर सकता है, कविता और वह भी लघु गीतात्मक इकाइयो पर अपनी भाषिक उक्तियाँ दे सकता है अथवा यात्रिकी पद्धति का सहारा लकर उसकी भाषाशैली पर प्रकाशमात्र डाल सकता है।

शैलीविज्ञान के प्रारम्भिक चरण म होने वाले शोधकार्यों एव प्रकाशित लेखा तथा सकलनो के आधार पर जो आरोप लगाए गए, उनम से निम्नलिखित प्रमुख हैं —

(१) शैलीविज्ञान, साहित्य के भाषिक विधान का रूपात्मक (फामल) व्याकरण है और उसकी अध्ययन प्रणाली अपनी प्रकृति म कम्प्यूटर प्रयाग जसी यात्रिक है।

(२) शैलीविज्ञान की आलोचनात्मक दृष्टि सकुचित और एकाकी है क्योकि वह रचना क मात्र भाषिक पक्ष का अध्ययन करती है।

(३) शैलीविज्ञान की सहायता स कथानक (प्लाट) योजना की जटिलता, क्रमिकता और अन्विति, दिक्काल की स्थिति आदि का विश्लेपण सम्भव नही।

पर शीघ्र ही शैलीविज्ञान न केवल स्वीकृत भाषावैज्ञानिक सिद्धान्तो की सीमा के प्रति सचेत हो उठा बल्कि काव्यभाषा को लेकर चलने वाले विवादो के प्रति भी सजग हो उठा। यह बात भी ध्यान देने योग्य है कि शैलीविज्ञान, अपने प्रारूप और तकनीक के लिए भाषाविज्ञान के ऊपर आश्रित है अत भाषा-विज्ञान की शक्ति और सीमा उसकी भी शक्ति और सीमा बन जाती है। इधर भाषाविज्ञान, अपने सिद्धान्तो म एक और नए सरचनावाद को जन्म दे रहा था और दूसरी ओर चामस्की के मनोवैज्ञानिक आधार को छोडकर सामाजिक सन्दभ को अपनाने की ओर प्रवृत्त हो रहा था। समाजभाषा विज्ञान के उभारने के साथ भाषाविज्ञान न भाषिक क्षमता के साथ सम्प्रेषणपरक दक्षता पर बल देना प्रारम्भ किया और वाक्य को महत्तम इकाई की मान्यता को छोडकर 'प्रोक्ति' (डिस्कोर्स) और पाठ (टक्स्ट) को भाषा की सक्रियात्मक इकाई के रूप म स्वीकार करन की ओर प्रवृत्त हुआ। वाक्य विन्यास (सिन्टैक्स) के स्थान पर अथ (सिमटिक्स) पक्ष पर आग्रह बढा और भाषिक लक्षणा की रूपगत (फामल) व्यवस्था क स्थान पर उसकी सदभगत व्याख्या की जाने लगी। चामस्की के स्थान पर अब 'लेबाव' का नाम लिया जान लगा।

शैलीवैज्ञानिक चिन्तन म भी गुणात्मक, परिवतन आना आवश्यक और स्वाभाविक था। इस गुणात्मक भेद की प्रकृति को इस दूसरे चरण मे प्रकाशित दो सकलना म देखा जा सकता है विशेषकर उन्ही विद्वानो द्वारा सकलित उन लेखो की तुलना के सन्दभ म जो शैलीविज्ञान के पहले चरण म लिख गए थे। पहले चरण म फाउलर (१९६६) और चैटमैन तथा लेविन (१९६७) द्वारा सकलित एव सम्पादित पुस्तको के शीषको पर ही ध्यान दें—'शैली और भाषा सम्बन्धित लेख' साहित्य की भाषा से सम्बन्धित निबंध। दूसरे चरण मे चैटमैन (१९७१) ने जिस पुस्तक को सम्पादित किया उसका शीषक है—'साहित्यिक शैली विज्ञान एक परिचर्चा' और फाउलर (१९७५) न जिस सम्पादित किया, उसका नाम है—'साहित्य म शैली और सरचना—नव शैलीविज्ञान सम्बन्धित लेख'। स्पष्ट है कि इस दूसरे चरण म शैलीविज्ञान ने 'काव्य भाषा' से ऊपर उठकर काव्यसरचना पर अपना ध्यान केन्द्रित करना शुरू किया और 'काव्यशास्त्र' और 'भाषाशास्त्र' के अन्तस्सम्बन्धो की चर्चा से आगे बढकर 'साहित्यिक शैलीविज्ञान' के रूप म नव्य शैलीविज्ञान की घोषणा करनी प्रारम्भ कर दी।

इस नव्य शैलीविज्ञान की प्रमुख विशेषताए हैं—काव्यभाषा के स्थान पर काव्य सरचना का अध्ययन महत्तम इकाई के रूप म 'वाक्य' के स्थान पर 'प्रोक्ति' और 'पाठ' (टेक्स्ट) की स्वीकृति कविता के अध्ययन विश्लेषण के साथ-साथ गद्य (उपन्यास, कहानी) आदि का शैलीवैज्ञानिक विश्लेषण भाषाविज्ञान की शुद्धता की अपेक्षा सामाजिक एव सास्कृतिक प्रयोजनो के सन्दभ म प्रतीकविज्ञान (सिमिओटिक्स) के साथ सहसम्बन्ध आदि। यह सकेत दिया जाने लगा कि वाक्य परक व्याकरण का प्रारूप काव्यकृति का न तो साधक ढग स अध्ययन कर सकता है और न ही कथानक (नरेशन) के लिए विश्लेषण का आधार ही बन सकता है। शैलीविज्ञान को जिस भाषावैज्ञानिक प्रारूप की आवश्यकता है—उसकी महत्तम इकाई 'पाठ' और 'प्रोक्ति' के अतिरिक्त कुछ और नही हो सकता (हर्श १९७२, ड्रेसलर १९७० a b z, हॉडक १९७३ ७४, ७६, वानडिक १९७२)। जिन विद्वानो ने वाक्य के प्रारूप को ही स्वीकार किया उन्होने भी उपन्यास ऐसी सरचना को वाक्यवत् माना और प्रोक्ति वातावरण वृत्तिवाचकता आदि सन्दभगत लक्षणो को 'वाक्य' म समेटने का प्रयास किया (फाउलर १९७७)। कहने का तात्पय है कि नव्यशैलीविज्ञान, सम्पूण काव्यकृति के अध्ययन पर आग्रह रखता है और उसके अध्ययन के लिए जिस भाषावैज्ञानिक प्रारूप को स्वीकार करता है, उसम कथानक की जटिलता और दिक काल की स्थिति आदि का विश्लेषण पूणत सम्भव है। यह प्रारूप सक्रियात्मक (आपरेशनल) तो है ही साथ ही प्रकार्यात्मक (फक्शनल) भी है।

फ्रास मे साहित्य की सरचनावादी व्याख्या, साहित्यिक अध्ययन की एक नई धारा के रूप म पनपी। इसके पीछे तीन प्रमुख विचार स्रोत काम कर रहे थे—एक ओर था बाथ का 'प्रतीकविज्ञान' प्रेरित रूपात्मक सरचनावाद, दूसरी ओर था लेवि स्ट्रास का 'मिथक' अनुप्राणित प्रकार्यात्मक सरचनावाद और तीसरी ओर था—ग्रीमा का अर्थपरक सरचनावाद। सरचनावाद सम्बन्धी साहित्यिक विश्लेषण की ये तीनो प्रवृत्तिया इस बात पर बल देती थी कि आज 'साहि य के विज्ञान' की आवश्यकता है और यह तभी सम्भव है जब हम साहित्यिक पाठ के भीतर से उसकी सरचनागत विशेषताओ को ढूढें। इनका लक्ष्य केवल कृतियो की शैलीगत व्याख्या और विश्लेषण तक ही सीमित नही है। वे भाषाविज्ञान, और वह भी 'प्रतीक विज्ञान' के सहसम्बन्ध के आधार पर एक नए काव्यशास्त्र' की नीव रखने की ओर उद्यत हैं। बाथ (१९६७, ७२) और ग्रीमा (१९६६, ७०) के अतिरिक्त' तदरोव (१९६९, ७०, ७१) रिफातरे (१९५९, १९६६ १९७२) और कलर (१९७३, १९७५) का नाम इस क्षेत्र मे विशेष उल्लेखनीय है। रिफातरे ने तो 'कविता क प्रतीकविज्ञान (१९७८) का एक पूरा शैलीवैज्ञानिक प्रारूप ही खडा कर दिया है।

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हि दी मे 'शैलीविज्ञान' पर विचार और लेखन के काय का आरम्भ 'आलोचना' म प्रकाशित श्रीवास्तव के लेखो से माना जा सकता है (श्रीवास्तव १९६७ (क), १९६७ (ख) १९६८)। केन्द्रीय हि दी सस्थान के तत्वावधान मे आयाजित 'प्रसार व्याख्यानमाला' के अ तगत फरवरी १९७० मे शैली विज्ञान पर जो तीन व्याख्यान श्रीवास्तव ने दिए थे उसे सस्थान न 'शैलीविज्ञान और आलोचना की नई भूमिका' (१९७२) के रूप म प्रकाशित किया। इस पुस्तक की शास्त्रीय स्थापना की प्ररोचना के रूप मे विद्यानिवास मिश्र न 'रीतिविज्ञान' (१९७३) पुस्तक की रचना की जिसमे उ हान परिचित उदाहरणों के माध्यम से शैलीविज्ञान की प्रयोजक्ता समझाने का प्रयत्न किया। पर शैलीविज्ञान को एक आ दोलन का रूप मिला राष्ट्रीय शिक्षा सस्थान द्वारा आयोजित भाषा और साहित्य सम्बन्धी ग्रीष्मकालीन शिविरो और केन्द्रीय हिन्दी सस्थान द्वारा आयाजित साहित्य शिक्षण सम्बन्धी सगोष्ठियो म। आन्दोलन के विखराव के दौर म एक ओर रहे, डा० भोलानाथ तिवारी, डा० सुरेश कुमार, डा० कृष्णकुमार शर्मा, डा० कृपाशकर सिंह, डा० कृष्णकुमार गोस्वामी डा० पाण्डेय शशिभूषण शीताशु और दूसरी ओर थे, डा० नामवर सिंह, डा० बच्चन सिंह, डा० रमेशकुन्तल मेघ डा० रामस्वरूप चतुर्वेदी, डा० परमान द श्रीवास्तव आदि। इसम स देह नही कि आन्दोलन के रूप म जिन्होने भी आलोचना की इस धारा को अपनाया, उ होने 'क्रिया प्रतिक्रिया' के दायरे के भीतर अपने को बाधकर ही इस पर बात करनी चाही। परिणाम भी स्पष्ट है—कुछ ही समय के भीतर शैलीवैज्ञानिक अध्ययन, आलोचना की स्वस्थ परम्परा की दिशा से हटकर आलोचनात्मक भगिमा' या समीक्षात्मक वाग्मिता' का पर्याय बनने लगा। इसका ज्वलत उदाहरण है, डा० बच्चन सिंह का लेख—'शैलीविज्ञान और आलोचना' (१९७४) और उसकी प्रतिक्रिया स्वरूप 'आलोचना' मे ही प्रकाशित वागीश शुक्ल का प्रत्युत्तर।

इससे इनकार नही किया जा सकता कि गत एक दशक म हि दी आलोचना का एक बहुत बडा अश शैलीविज्ञान से सम्बद्ध रहा है। इस दौरान इस विषय पर सख्या मे लगभग १५ पुस्तकें, १०० से ऊपर निब ध और २५ से ऊपर शोध प्रब ध लिखे गए, अखिल भारतीय स्तर पर ५ सगोष्ठियो और एक ग्रीष्मकालीन कार्यगोष्ठी का प्रभावशाली ढग से आयोजन हुआ। पुस्तको म श्रीवास्तव (१९७२) और विद्यानिवास मिश्र (१९७३) के अतिरिक्त कृष्णकुमार शर्मा (१९७४, १९७५, १९७८ क, १९७८ ख) नगेन्द्र (१९७६), सुरेश कुमार और रवी द्रनाथ श्रीवास्तव (सम्पादित १९७६), पाण्डय शशिभूषण शीताशु

(१९७६) सुरेश कुमार (१९७७), भोलानाथ तिवारी (१९७७), किरणबाला (१९७८), सत्यदेव चौधरी (१९७९) और रवीन्द्रनाथ श्रीवास्तव (१९७९) ध्यान देने योग्य हैं।

इन विभिन्न पुस्तकों और शोध प्रबन्धों की समीक्षात्मक दृष्टि, विषय आकलन और विश्लेषण तकनीक पर अगर ध्यान दिया जाए तो यह कहना कठिन होगा कि इनमें से कितने अध्ययन शैलीवैज्ञानिक आलोचना की अपनी परिधि में आते हैं और कितने उसके बाहर। कुछ पुस्तकों में 'शैलीविज्ञान' पर चर्चा कम और भाषाविज्ञान और उसकी प्रणाली पर वक्तव्य अधिक हैं और कुछ में 'शैलीविज्ञान' के नाम पर परम्परा से चली आ रही प्रभाववादी आलोचना की शैली वाकछल के साथ रख दी गई है। परम्परा से, विशेषकर भारतीय काव्यशास्त्र के साथ जोड़कर अपनी बात कहने की प्रवृत्ति भी कम नहीं रही है। पर इस सन्दर्भ में शैलीविज्ञान बनाम भारतीय काव्यशास्त्र की दो प्रवृत्तियाँ दिखलाई देती हैं। पहली प्रवृत्ति 'शैलीविज्ञान' की मान्यताओं की सम्पुष्टि के लिए भारतीय काव्यशास्त्र से उद्धरण देने और उसकी नई व्याख्या करने की ओर मुड़ी सी जान पड़ती है (विद्यानिवास मिश्र १९७३, रवीन्द्रनाथ श्रीवास्तव १९७६ (ख) १९७६ (ग))। वस्तुतः इस प्रवृत्ति में शैलीवैज्ञानिक मान्यताओं और उसकी भाषावादी दृष्टि के आधार पर भारतीय काव्यशास्त्र की न केवल चिन्तन सरणि के मूल्यांकन पर बल है बल्कि यह देखने का भी प्रयास है कि शैलीविज्ञान और भारतीय काव्यशास्त्र के बीच की समानता और विषमता की प्रकृति क्या है? दूसरी प्रवृत्ति भारतीय काव्य शास्त्र को शैलीविज्ञान का न केवल 'अग्रज' मानने की ओर झुकी है बल्कि उसके एक रूप (पक्ष) को शैली वैज्ञानिक दर्शन का पर्याय सिद्ध करने की ओर उद्यत दिखती है (नगेन्द्र १९७६ चौधरी १९७९)। डा० चौधरी का पूरा प्रयास यह दिखलाने का रहा है कि शैलीविज्ञान के प्रायः सभी सिद्धान्त संस्कृत के टीका साहित्य में विशेषतः और काव्यशास्त्रीय ग्रन्थों में सामान्यतः बिखरे पड़े हैं। आवश्यकता है तो केवल एक जगह पर ग्रथित करने की, जिसे उन्होंने अपने अथक परिश्रम से पूरा कर लिया है।

यहाँ इस ओर संकेत दे देना उचित होगा कि जिस प्रकार रूसी रूपवादी आलोचना या अमरीकी 'नव्य समीक्षा', वस्तुवादी चिन्तन और भाषावादी दृष्टिकोण पर आधारित होने के बावजूद शैलीविज्ञान न होकर उसकी केवल पूर्व पीठिका है उसी प्रकार भारतीय काव्यशास्त्र (या कहें—भारतीय शैलीविज्ञान, अगर ऐसा कोई काव्य सिद्धान्त है) शैलीविज्ञान की मात्र सन्दर्भगत पूर्वपीठिका ही है स्वयं में शैलीविज्ञान नहीं।

पहले संकेत दिया जा चुका है जिस अनुशासन (डिसिप्लिन) के रूप में शैलीविज्ञान उभरा है उसके 'स्कालरशिप' के लिए न केवल सौन्दर्य शास्त्र और 'काव्यशास्त्र' की जानकारी अपेक्षित है बल्कि उसके साथ साथ 'भाषाशास्त्र' का ज्ञान भी आवश्यक है। सवाल यह है कि हिन्दी में शैलीविज्ञान पर पुस्तक लिखनेवालों में कितने विद्वानों में आधुनिक भाषा विज्ञान की गहरी पकड़ है। शैलीविज्ञान पर आधिकारिक ढंग से बात करने वाले एक विद्वान की पुस्तक में 'लांग' के लिए 'सामान्य भाषा' 'डिस्कोर्स' के लिए 'सन्दर्भ भाषा', 'पैराडिग्मैटिक' तथा 'सिण्टाग्मैटिक' के लिए क्रमशः 'सन्दर्भगत' और 'संरचनागत' जैसे संकल्पनात्मक शब्दों का प्रयोग हुआ है (नगेन्द्र १९७६) जो न केवल भ्रामक है बल्कि भाषाविज्ञान की प्रचलित और मान्य धारणाओं के विरोध में है। इसी प्रकार एक अन्य विद्वान ने 'प्रयुक्ति (रजिस्टर)' की संकल्पना पर चर्चा करते हुए लिखा है— नगरों में सुशिक्षित और अल्पशिक्षित लोगों की भाषा में अन्तर रहता है और ग्रामीण लोगों की भाषा इन सबसे भिन्न होती है। इसी प्रकार एक पेशे की भाषा दूसरे पेशे की भाषा से भिन्न होती है—भाषा के ये सब रूप 'रजिस्टर' कहलाते हैं। इस प्रकार भाषा के व्याकरणिक आधार पर भिन्न भिन्न प्रकार के वाक्य भी 'रजिस्टर' कहाते हैं जैसे—He goes वाक्य एक रजिस्टर है, तो He is going वाक्य एक अन्य रजिस्टर है। यही स्थिति पद अथवा शब्द तथा ध्वनि के स्तर पर भी

स्वीकार की जा सकती है।' (चौधरी १९७९)। भाषाविज्ञान के क्षेत्र मे प्रचलित सामान्य सकल्पनाओ की सामान्य जानकारी भी अगर आलोचक को न हो और फिर भी वह शैलीविज्ञान के क्षेत्र मे पुस्तक लिखने को उद्यत हो उठे यह हिन्दी आलोचना के क्षेत्र मे ही सम्भव है।

शैलीविज्ञान की सही प्रकृति को न समझनेवाले आलोचक यह मानते हैं कि आलोचना की यह धारा काव्यगत आर्थिक विवेचना के अधवृत्त पर ही रुककर रह जाती है। ऐसे आलोचको के अनुसार शैलीविज्ञान, काव्यकृति को उसकी सम्पूर्णता मे ग्रहण न कर उसकी भाषिक सामग्री तक ही चुक जाता है। ऐसे ही आलोचक यह भी कहते पाए जाते हैं कि शैलीविज्ञान की सहायता से कथानक की जटिलता या चरित्र-चित्रण की मार्मिकता का विश्लेषण सम्भव नही।

इस सन्दर्भ म यह कहना चाहूँगा कि शैलीविज्ञान, जिस प्रतीक सिद्धान्त को अपनाकर चलता है उसमे कथ्य और अभिव्यक्ति का द्वैत नही, और इसीलिए वह किसी कृति के अध्ययन को प्रचलित अध्यापकीय शैली म 'भावपक्ष' और 'कलापक्ष' के रूप मे खण्डित नही करता। उसके लिए प्रतीक' के रूप म सिद्ध कोई भी सार्थक इकाई वस्तुत कथ्य (सिग्निफाय्ड) और अभिव्यक्ति (सिग्निफायर) की समन्वित इकाई है जिसकी मूल प्रकृति इन दोनो पक्षो की द्वन्द्वात्मक स्थिति से उदभूत प्रकार्य अर्थात प्रतीकात्मकता (सिग्निफिकेशन) के द्वारा उद्घाटित होती है। इसी प्रतीकात्मकता के आधार पर 'रामचरित मानस की कथा योजना' और सूरसागर की गीतात्मकता' का विश्लेषण शैलीवैज्ञानिक उपकरणो के आधार पर किया गया है (श्रीवास्तव १९७७, १९७८)। गद्य म रचित साहित्य की शैली को वैज्ञानिक व्याख्या शर्मा ने की है (शर्मा १९७५)। अभी हाल म 'सत्यनारायण कथा' की शैलीवैज्ञानिक विवेचना चोपडा (१९७९) ने सम्पन्न किया है और हजारी प्रसाद द्विवेदी के निबन्धो के शैलीवैज्ञानिक विश्लेषण का काय तिवारी (१९७९) और यादव (१९७९) ने पूरा किया है। आलोचक की अपनी अज्ञानता, आलोचना की किस प्रकार सीमा बन जाती है, इसका एक नमूना इस प्रकार की भ्रान्तिपरक धारणाओ के भीतर देखा जा सकता है।

यह तथ्य भी ध्यान देने योग्य है कि जिस प्रकार भाषाविज्ञान एक ही 'इकाई' को विभिन्न स्तरो के सन्दभ मे रखकर उसका विश्लेषण करता है उसी प्रकार शैलीविज्ञान भी किसी कृति की व्याख्या और विश्लेषण के कुछ निश्चित स्तरो की ओर सकेत देता है। विश्लेषण के कम से कम वह तीन स्तरो की सकल्पना का सामने लाता है—(१) कला सामग्री का स्तर, (२) कला माध्यम का स्तर और (३) कला-प्रतीक का स्तर।

कला-सामग्री के स्तर पर जो अध्ययन होता है उसका सम्बन्ध काव्य कृति म प्रयुक्त भाषा और उसकी महत्तम इकाई वाक्य' से रहता है जो भाषावैज्ञानिक अध्ययन का तो महत्तम स्तर है पर शैलीविज्ञान के लिए 'प्रि स्टाइलिस्टिक्स' है। इस अध्ययन स्तर को 'भाषावैज्ञानिक शैलीविज्ञान' के नाम से भी जाना जा सकता है। कला माध्यम स्तर पर जो अध्ययन होता है उसका सम्बन्ध उन साहित्य-मूर्तियो से होता है जो कृति के उपाग रूप म सम्पृक्तार्थ के व्यजक होते हैं। छन्द विन्यास, अथरूप, बिम्ब कथानक, चरित्र चित्रण आदि का पाठ या प्रोक्ति आदि के विश्लेषण के आधार पर किए गए अध्ययन को 'साहित्यिक शैलीविज्ञान' के नाम से जाना जा सकता है। अध्ययन का तीसरा सोपान कला प्रतीक का होता है। इस स्तर पर जो अध्ययन होता है उसका सम्बन्ध शाब्दिक प्रतीक के रूप मे ग्रहीत काव्यकृति की सरचना और उसम आबद्ध काव्यससार के साथ रहता है। इस अध्ययन-सन्दभ को 'सरचनात्मक शैलीविज्ञान' कहा जा सकता है।

शैलीवैज्ञानिक अध्ययन के तीनो स्तर एक कडी के रूप मे एक दूसरे से गुँथे हुए हैं पर उनके बीच के सम्बन्धों की प्रकृति सोपानिक (हायरार्किकल) है। बिना 'भाषावैज्ञानिक शैलीविज्ञान के साहित्यिक

शैलीविनान' सम्भव नही और न ही 'साहित्यिक शैलीवैज्ञानिक' अध्ययन के अभाव मे ही सार्थक ढग से 'सरचनात्मक शैलीवैज्ञानिक' विश्लेषण सम्भव है। पर आलोचना के विस्तार और गहराई के सदर्भ मे यह कहा जा सकता है कि शैलीवैज्ञानिक विश्लेषण की सार्थकता, किसी कृति की सरचनात्मक शैलीविनान के स्तर पर किए गए अध्ययन की अर्थवत्ता मे है। पर यह खेद की बात है कि अब तक हिन्दी मे हुये शैलीवैज्ञानिक अध्ययन अभी इस स्तर तक नही पहुच पाये। अधिकाश विश्लेषण अपने पहले सोपान भाषावैज्ञानिक शैलीविनान, तक ही आकर चुक जाते हैं। अगर आलोचको ने कुछ आगे बढकर कोशिश भी की तो वह अध्ययन के दूसरे सोपान साहित्यिक शैलीविनान को छूकर रह जाते हैं। सरचनात्मक शैली विनान की दिशा मे थोडा बहुत काम श्रीवास्तव (१९७५) गर्मेश (१९७८) और विभा गुप्ता (१९८०) ने किया है। अगर शैलीवैज्ञानिक अध्ययन को विस्तार या गहराई देनी है तो इस क्षेत्र मे काय करने वाले विद्वानो को 'सरचनात्मक शैलीविनान' के सोपान तक पहुँचकर कृति का सार्थक ढग से अध्ययन विश्लेषण करना होगा।

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Dreams and Responsibilities : on Primitive Poetry from India

Dr Sitakant Mahapatra

It was a sparkling moonlit night in a lonely tribal village of Orissa lost in the midst of dense forests the night of full moon in the month of Pous (corresponding to January) and one of the most important festivals of the Mundas The lonely village street near the akhra was gradually filling up with the villagers In groups they came boys and girls old men and women, dressed for the dance humming tunes in high spirits It was no longer the same village I had seen in day time featureless, squalid and ordinary It had been transformed by the magic of moonlight and the exuberance of spirit all round They danced and they sang Ancient timeless songs Old as the neighbouring hills ancient as the moon There were sprinklings of improvisations and interpolations, from the new world growing up around them the world of development blocks jeeps, village level workers of Government fertilizers, insecticides and birth control pills But these were mostly from the dancers of the younger generation An old tribal sat by my side watching the dance almost completely drunk and looking very much lost Suddenly he broke into song, like a winter tree coming into leaf I can still hear the soft agony of that ageless voice and song It was a part of that natural order the lonely moonlit night of the empty mountains and forests almost the voice of the night Then I knew the tragedy inherent in the situation the near impossibility of integrating the tribal people into the greater society while preserving intact their cultural autonomy and individuality It was only right that public policy should not treat them merely as museum specimen to be preserved, isolated and uncontaminated by modern society in deep forests for study as 'noble savages by the scholars from cities But may not socio economic integration for the tribes bring about a cultural anomie, a drying up of those sources of fullness of spirit dark energy and exuberance that characterise much of the tribal way of life ? May not their own rural tradition of songs be either forgotten despised or hybridised by treatment with ' insecticides and pills by their own younger generation ? May not acculturation and growing sophistication kill the authenticity of life, art form and songs of these simple tribals ? May not the more educated young men reject the very social milieu of which these songs and dances are the symbols ? Certainly these songs deserve to be collected and preserved before, perhaps they are sung no more and may be die out

These sentiments may be easily mistaken as nostalgia for a lost world or a form of romanticised primitivism and can easily be ridiculed as an attempt at reviving Rousseaus

idea of 'noble savage", of man who is born free and uncorrupted and is everywhere in chains, and being corrupted the chains and corruption flowing from technological progress, prosperity and urbanisation It is as easy to romanticise the noble savage concept or the world of the primitive tribals as it is to ridicule them Technology is not an unmixed blessing even for the primitive world and its socio economic transformations Nor are the cultural ethos of the primitive world always anti progress or anti growth At least some part of the tradition and ethos of these societies could be selectively used for the development process The path to economic progress and social transformation is not a fixed path There are many roads to progress and many paths to Utopia What is required is, therefore, a balanced view on the tribal world which can help resolve the mental ambivalence so common today among policy planners, political leaders, social anthropologists and folklorists The primitive world of the tribe with its socio cultural mores its stagnating economic order cannot obviously be frozen for ever The law of social change would render this impossible Contact with the larger community encysting these small tribal worlds would bring about transformations Hence the task for us is to find the mechanism which can marry the imperatives of technological progress with the preservation of cultural autonomy of the group

The world of oral poetry of Indian primitive tribes is an almost unexplored but vanishing world Archer Elwin and perhaps another handful of scholars have gathered and presented some of this vast body of poetry But they have only touched the tip of the iceberg Hundreds of thousands of songs remain undocumented And what is more important, with repaid socio economic transformation they run the risk of dying out or distortion beyond recognition There are too many tribes and too large a volume of songs and literature of each Even in respect of the three states in eastern India Orissa, Bihar and West Bengal there are nearly one hundred tribal groups In Orissa alone there are sixtytwo groups

For too long the songs, the tales the mythologies the rituals and the legends of the primitive tribes have been treated as mere ethnological data and in an age of the assumed superiority of economic analysis of ethnographic materials no wonder they are looked upon as somewhat residuary and unscientific and in any case only of marginal interest to the social anthropologist This situation is not peculiar to India It is a worldwide phenomenon A time has come when it must be realised that while we can speak of stages in technological growth the same cannot be said of growth or efflores cence in the field of culture There is no linear growth in the cultures of societies and all aspects of culture may not be susceptible to economic analysis And the word primitive itself is somewhat of a misnomer The Aztecs the Mayas were also perhaps primitives from this point of view Levels of culture are not proportionately related to either levels of economic affluence personal incomes or levels of consumption or the capacity of the individual as a waste maker Social anthropology has to view these data as extremely significant tools of analysing personality trait normative attitudes and social actions and behaviour patterns Scientism whether of economic or political anthropology can be a fallacy if not seen in the perspective of social processes personal responses and inter personal relationships Secondly it has now become

necessary to realise the immense value of these songs, legends, mythologies etc as literature *per se* The absence of a written language, a script or proclaimed authorship of the songs or narrations do not anyway take away from the excellence of the songs or poems

In his preface to an anthology of Munda and Oraon poetry edited by this author the eminent British poet and critic David Holbrook observed 'The songs and the illuminating comments on Oraon and Munda culture belong to a world wide struggle among men to try to find a sense of their identity, not in mere nationalistic' terms, but in terms of how since they live ' in their symbolism they can find particular meanings and forms of 'authenticity in their own lives, in their own place and time ' The more I have worked on the poetry of the various tribal communities of Orissa the more I have been convinced of Holbrook s assertion In the three decades since the Second World War one important trend in literature and the arts is a pervasive sense of loss of meaning an inability to comprehend reality a growing sense of rootlessness and non belonging and an overwhelming feeling of blankness pessimism and despair Such a mood may have its origin in a variety of factors which are deeply embedded in our sociological and historical situation Whatever the reasons this mood has brought literature and art almost to the brink of an abyss to a point where another step would commit us almost irretrievably to nihilism, moral cynicism and the death instinct A period of rapid technological change, social transformations and urban explosion always has an unsettling effect on the cultural pattern And the last five decades have possibly witnessed far greater revolutionary changes both in the structure of society and the material world than in any comparable period in human history It was Pasternak who had cautioned us that in an age of speed we must think slowly Unfortunately, our generation seems to have almost lost the capacity to think slowly and effectively This mood in art and literature has also its effect on style There seems to be a growing devaluation of the need for cohesiveness and lucidity in expression an almost pathological obsession that the media employed by the artist is no longer effective to express his complex fate and therefore true art to day has to choose between silence or a form of broken Becketian expression that reflect a broken distorted gestalt This is a total negation of the validity of art and literature and their relevance to our times Life is meaningful only as the arch of rainbow whose extremities are hidden away in unseen past and future in the incomprehensible timelessness of death only as a span of relationships bridging out despair It cannot have meaning apart from the colourful intermediate fleeting arch of the rain bow Authenticity in art and literature as also in life, consists of this ceaseless quest for what Martin Buber calls ' the significant other '

The purpose of this general note on tribal poetry is only to emphasise its relevance not merely to literature but also to the quest for meaning and authenticity in the face of dehumanisation of the arts and the resurgence of the libido and death instinct. In a recent study of Sylvia Plath's poetry (Sylvia Plath and the Problem of Existence) Holbrook refers to the need for emphasising the life instinct in modern art if art is not going to become totally irrelevant to modern civilisation It is in this sense that I feel primitive poetry has relevance to day not merely as poetry as C M Bowra

had so ably analysed, but as adding a significant dimension of meaning and purpose to the business of living and dying

II

Of the large number of tribal groups inhabiting Orissa at least six to seven have a fairly large body of oral literature In particular, the Mundas and the Oraons, the Kondhs and Parojas the Santals and the Hos have significant volume of oral poetry and oral literature which need to be properly documented and analysed Some of the songs are of a narrative type , others don t tell a story but refer to some significant mood situation or emotion Narrative poetry largely relates to the cosmology of the tribes, their historical origins and migration in historical times More important than these narrative poems are the other poems which are associated with the *festivals* running through the cycle of seasons and the rituals like birth naming ceremony attainment of puberty marriage death and so on The festival songs and a large number of ritual songs are generally accompanied by dance numbers As such many of the songs could also be put to regular musical notations Working on the melodic patterns and the notations of the tribal songs of Orissa an eminent Hungarian musicologist Dr Rudolf Vig has found close similarity between them and gypsy music He has put forward the interesting hypothesis that many tribal communities of India were possibly the original settlers of Eastern Europe around the Caspian sea and migrated to India centuries ago

Like all oral literatures these tribal songs also undergo a number of distortions over a period of time Among the distortions which are common to oral poetry mention may be made of the incorporation of stray lines composed of words borrowed from the events and situations in the context of development efforts in the tribal areas and the changing tribal scene In traditional Baha songs of the Santals I have noticed incorporation of a line like The Babus have come they have come in a jeep to rhyme with the line welcoming the first flowering of Sal and Mahul trees with the advent of spring Secondly the traditional songs also tend to lose the wealth of old associations of peculiar archaic words and are modernised by new composers This has happened to Oraon songs and also, more significantly to Kondh songs In the early forties, Sri Gopinath Mohanty had collected the songs of the Kondhs of Koraput He had fully translated a number of them into Oriya In respect of others he had given only gists Thirty years later it has not been possible to get the meaning of all the words of the original songs even from the local villages from where these songs had been collected Being an oral tradition its strength lies in authentic oral transmission from generation to generation and as such disappearance of certain words subtle nuances and lines from traditional songs is no wonder

Translation of songs into Oriya or English also presents peculiar problems One has to know the language to translate the songs properly and effectively Knowing Santali I find it easier for me to translate it into Oriya or English (or even from Munda and Oraon dialects which are akin to the Santali dialect) It has been much more

difficult to work on Kondh or Paroja songs as I don t know the languages The translations from tribal poetry by Elwin and W G Archer suffered from this inadequacy and weakness Often there was an attempt to modify the originals and even to poetise so that the songs sounded all right in translation to the English speaking ears Readers conversant with Elwin s and Archer s translations can easily notice the unchanging mellifluousness and dull uniformity of the translations into English

The most fascinating aspect of these tribal poems is their symbolism Owen Barfield in his poetic diction made the interesting thesis that poetic diction is nothing but the primitive, undifferentiated state of language when objects are identical with and non distinct from the bundle of associations they give rise to This is the key to the understanding of the nature of symbolism in tribal poetry and its basic difference from symbolism in modern poetry Basically, symbolism in modern poetry is an attempt to look for the unfamiliar the concrete and the strange in a world excessively devitalised by the drabness of familiarity and generalised abstractions It tries to break the strangle hold of the referential, representational and discursive use of language in every day use The world we live in is not the symbolic world of the primitive It is mapped out connected too intelligible A sense of wonder and awe is discounted For the primitive on the other hand, social communication is itself part of the vast symbolic milieu in which he swims as a fish The strange and the unknown peer out of everything and language is a method of gaining some control and direction in such a world In a sense the entire linguistic structure is symbol For example, in this poem —

> The mahul tree
> Full of branches and leaves
> How it made the paddy field look lovely
> They are cutting away the mahul tree
> You five brothers save it, save it

Here the subject is not at all the mahul tree It is the girl who has been given away in marriage The village will look desolate when she is gone And they are the members of the bridegroom's party All this is never stated but always understood Further the brothers are not really to drive away the bridegroom's party It is only a mock protest and a reference to the brother s role as the sister s defender in that society

In comparing Oraon love songs to Baiga love songs in Elwin s collection Archer says that 'If we define a love poem as the expression of rapture, Baiga poems are as obviously love songs as Oraon poems are not ' The Mundari Kondh and Paroja love-poems are real love poems in this sense The Kondh love songs probe even deeper as in the example below

> Beloved dear
> How fickle how impatient you are !
> Only the flash of a face
> A streak of lightning
> In a moment you fade in the dark
> The distant firefly, coming near, no more

A Paroja love song goes even deeper in its musings and sees love and death together ,

You are eternal as death
The fear of death and your love
As intimate neighbours
They inhabit my dream
And so I play with life

or,

You are the rain, the new bride
The rain drops are you
They fill me up

or

How beautiful is the golden phase
Down the bridge of your nose
Pining for that face
The brass string of my dung dunga weeps
How sweetly it rings out the agony
The bare naked voice of grief

In many of these poems one can also notice a peculiar obsession with the passage of time Time is not merely a sequence of seasons , or cycle of activities it is also life and death, pain and pleasure For example —

Asarh comes
And how she goes !
And where ?
Where does Time go ?
It comes— only to go ?

And time is also Death, its ceaseless watch on life to be captured

At your back
Death watches you
From dawn to dusk
He keeps a watch on you

The Kondh poem refers to the world as a dance hall of men a 'Dhobi ghat' i e a place where washermen wash the soiled clothes

Life, for the Munda Oraon, Kondh or Paroja, is not all dance and songs Tears lurk not very far behind those joyful faces Different forms of anxiety invade They are not merely economic or social There are personal tragedies love is not returned A girl friend or a wife deserts The naked and brutal reality threatens

Speak no cruel words to me
My dear
How my heart pines for you

Great is our misery
My parents have no money
To offer as Kanyasuna

As the bamboo tree dies
Swaying in the wind
The poor Paroja dies
Driven to grave by ceaseless labour

The pumpkin plant s tragedy is from the day
Two leaves shoot forth from the seed ,
Men pluck them out
Man s tragedy is alike
From childhood
Useless iron is thrown into corners

The poor man enters the forest
Crow bar on the shoulders
Basket on the head
And life only a tragic song.

But tragedy is often endured with a smile It is even sometimes scoffed at The primi tive is very sensitive to the incongruous and the absurd He can laugh at practically everything including himself Here is an example

The co fathers in law come
Like a pair of bullocks
They have drunk at the hut
And come back together
Like a pair of bullocks

The two drunken old men (father of the bride and of the bridegroom) walking like a pair of bullocks are certainly a hilarious subject Or this stubborn outspoken refusal to marry

Oil and turmeric
I will have none
Never on my body
And don t tie up flags
Of waving mango leaves
I will not marry the black girl
Of this wretched village
Do you hear friends
Never shall I marry that blackie !

But at the end of all pain and misery there is thankfulness for the very fact of being alive As in this Kondh song of an old man on the day of Pous Purnima Festival

The old hearts still beat
And we are alive
Here in this ancient village
Of dead ancestors
And so today we could partake
Of this great jubilation

These tribal poems reveal an attitude of mind which is aware of pain in fact writhes in pain, but refuses to curse or run away into despair Albert Camus once said that all great art extols and denies the world at the same time" The simultaneous celebration and rejection of the world by the simple primitive can perhaps have a lesson for us

In his appreciation to Dennis Tedlock s Finding the Centre ' which is a collection of narrative poetry of Zuni Indians Zerome Rothenberg has said, "Tedlock is an anthropologist who becomes a poet By doing so he brings together two sets of concern with the tribal and 'primitive in human experience The first—an older, nearly bypassed direction in anthropology—sees primitive cultures not as mere targets for objective study, but as a series of communally structured and ecologically sound models from which to learn something about the reorganisation of society and the revitalisation of life and thought The second comes from the artistic avant garde (and behind or beside it, the political one) not in its orientation towards the future but in the parallel sense that it is rediscovering and keeping alive the oldest real traditions of man in poetry and art The poetry of the primitive tribes may have meaning for us not only as songs or poems but as healthy reminders of another view of life which can sustain civilisation and culture by emphasising the communal nature of life as a bundle of rites and the fact that life is meant for living loving and suffering and not to turn back on it in despair

श्रीरामचरितमानस का सांस्कृतिक मूल्य

डा० उदयनारायण तिवारी

मानव जीवन को सुसस्कृत करने के लिए जिन आचार विचारो का सृजन तथा पालन होता है वह सब सस्कृति के अन्तगत आते हैं। "सस्कृति" इतनी व्यापक है कि उसे कतिपय शब्दो से पारिभाषित करना अत्यन्त दुष्कर है। इसके अन्तगत मानव जीवन की वे अन्तर्बाह्य सभी प्रक्रियाएँ समाहित हो जाती हैं जो निरन्तर सशुद्धिगामी हैं। इसप्रकार सस्कृति एक ऐसी प्रवहमान धारा है जो समाज के आदर्शों, मा यताओं एव मूल्यो को अपने मे समाहित करती हुई, युगानुरूप परिवतनो म मुडती हुई अबाधगति स प्रवाहित रहती है।

भारतीय सस्कृति का उद्देश्य है अखण्ड आनन्द की उपलब्धि, कल्याण की उपलब्धि और मगल की उपलब्धि। इस आनन्द की पूणता बाह्य पदार्थों स सवथा असम्भव है। इसकी पूणता तो आत्मानुभूति, आत्मचिन्तन अथवा आत्मपरितोष से ही सम्भव है। अत अन्त प्रवृत्ति का परिमाजन समष्टिरूप स सस्कृति है। डा० बलदेव प्रसाद मिश्र का कथन है—'सस्कृति व्यक्तिगत अन्तवृत्ति का सामाजिक सस्करण है।' डा० मिश्र भारतीय सस्कृति की चार विशेषताएँ मानते हैं जो तुलसी के 'मानस' म पूणरूप से प्रतिबिम्बित हुई है—

१ वह सनातन सतत प्रवाही, सात्विक समन्वयात्मक और सर्वांगीय रही है जिसे तुलसी ने श्रुतिसम्मत" शब्द म केन्द्रित किया है।

२ वह लोककल्याण विधायिनी है जिसे तुलसी ने "हरिभक्ति पथ" के द्वारा विवेचित किया है।

३ वह आध्यात्मिकता प्रधान रही है, जिसे तुलसी ने 'सयुतविरति' कहा है।

४ वह बुद्धिपरक रहा है जिसे तुलसी ने सयुतविवेक' कहा है।

(भारतीय सस्कृति को गोस्वामीजी का योगदान, पृष्ठ ३४ ३८)

गोस्वामी तुलसीदास के पूव भारतीय सस्कृति विकृति म परिवर्तित होती दिखाई पड रही थी। प्राचीन आदश धूमिल पड रहे थे। विचार असतुलित एव आडम्बर पूण हो रहे थे। मानस के कलिवणन तथा रावण राज्य वणन प्रसगो मे तुलसी सस्कृति के विकृत होते हुए रूप का स्पष्ट चित्रण करत हैं। उस समय धम को समूल नष्ट करने के लिए वेदविरुद्ध काय हो रहे थे, वहीं भी शुभ आचरण नहीं होते दिखलायी पडते थे। अन्याय तथा हिंसा म सीमातीत वृद्धि हो रही थी—

जहि विधि होई धम निरमूला। सो सब करहिं वेद प्रतिकूला॥

x x x x

सुभ आचरण कतहुँ न होई। देव विप्र गुरु मान न कोई॥

(मानस, बाल० दोहा १८३/४ ७)

परधन तथा परदारा पर मन चलाने वाले दुष्टो की बाढ़ आ गई थी, जो माता पिता, गुरु की आज्ञा तो मानते ही नहीं थे साधुओ की सेवा करने के स्थान पर वे उन्ही से सेवा करवाते थे—

बाढ़े खल बहु चोर जुआरा। जे लम्पट परधन पर दारा ॥
मानहिं मातपिता नहिं देवा। साधुन्ह सन करवावहिं सेवा ॥

(मानस बाल काण्ड १८४/१-२)

वर्णाश्रम धम लुप्तप्राय हो रहा था। आचारहीन और श्रुतिपथ के त्यागी ज्ञानी और वैराग्यवान कहलाने लगे थे, सवत्र अकारण विरोध बढ रहा था।

(मानस, उ० का० दोहा ९७-१०१)

गोस्वामीजी ने रामचरित्र के माध्यम से सस्कृति का पुनरुद्धार किया। विखरती हुई भारतीय सस्कृति के परिमाजन के लिए उन्होने राम के आदश चरित्र का आधार बनाया और इस काय म वे सफल-प्रयास सिद्ध हुए।

तुलसीदासजी ने सस्कृति के आन्तरिक एव बाह्य दोना पक्षो के उन्नयन की पूण चष्टा की है। सस्कृति के आ तरिक पक्ष म विचार तथा बाह्य पक्ष म आचार आते हैं। इन दोनो पक्षो की समुचित व्याख्या मानस म हुई है। 'श्रुति सम्मत हरिभक्ति पथ सजुत विरति विवेक" कहकर आ तरिक पक्ष तथा 'करव साधुमत लाकमत नृप नय निगम निचोरि' कहकर बाह्य पक्ष का समथन किया गया है। यह 'श्रुति सम्मत" और 'निगम निचोरि" भारतीय सस्कृति की पुरातनता एव सनातनता के द्योतक हैं।

भारतीय सस्कृति सामासिक सस्कृति है। सम वय प्रणवता उसकी सव प्रमुख विशेषता है। गोस्वामीजी की सम वय साधना सव प्रसिद्ध है। 'मानस' मे उन्होने शव शाक्त वैष्णव मता का ज्ञान, भक्ति और कम का, निगु ण सगुण, द्वैत, द्वैताद्वैत विशिष्टाद्वैत आदि विचारधाराओ का विवेकपूण सम वय कर समाज मे सुव्यवस्था स्थापना का सफल प्रयास किया।

गोस्वामीजी के समय तक वैदिककाल के अनेक देवता प्रभावहीन हो चुके थे, केवल त्रिदेवो—ब्रह्मा, विष्णु और महेश की प्रतिष्ठा हो रही थी। उनमे भी मानव की स्वाथमयी प्रवृत्ति ने सृष्टिकर्त्ता ब्रह्मा को छोड दिया था। निगमवादियो न विष्णु को महत्ता दी तथा आगमवादियो ने शिव को। पहले प्रकार के उपासक वष्णव तथा दूसरे प्रकार के उपासक शैव कहलाये। वैष्णवो और शवो म विरोध बढता गया। दक्षिण भारत म तो यह विरोध इतना बढा कि विष्णुकाँची तथा शिवकाँची जैसे स्थानो का निर्माण भी हो गया। इसप्रकार के भेदभाव से भारतीय सस्कृति की अखण्डता के लिए महान खतरा उपस्थित हो गया था। भारतीय सस्कृति को इसप्रकार के खतरे से बचाने के लिए सवप्रथम पुराणकारो ने प्रयास किया। उनका यह प्रयास विष्णु शिव और शक्ति के सम वय के रूप म था।

मानसकार ने भी इस रहस्य को भलीभाँति समझा और अपने ग्र थ 'मानस" मे विष्णु शिव तथा शक्ति मे पूण सम वय स्थापित किया।

तुलसी के राम शिवलिंग की स्थापना कर उसकी विधिवत पूजा करके स्पष्ट रूप से घोषणा करते हैं—

लिंगथापि विधिवत करि पूजा। शिव समान प्रिय मोहि न दूजा ॥
शिवद्रोही मम दास कहावा। सो नर सपनेहु मोहि न पावा ॥

(मानस लका काण्ड)

इतना ही नही शकर विमुख होकर रामभक्ति चाहने वाले नारकी तथा मदबुद्धि है। राम के ही जोरदार शब्दो म—

संकरविमुख भगति चह मोरी। सो नारकी मूढ मति थोरी ॥
सकर प्रिय मम द्रोही सिव द्रोही मम दास। ते नर करहिं कलप भरि घोर नरक महुँ बास ॥

(मानस लका० २/७ ८ तथा दो० २)

विष्णु नारद से कहते हैं कि जब तक शिवकृपा नही होती, तब तक रामभक्ति भी नही मिलती—

जेहि पर कृपा न करहिं पुरारी। सो न पाव मुनि भगति हमारी ॥

(मानस बाल० १३८)

"मानस मे शकर राम को अपना इष्टदेव मानते हैं, उनकी स्तुति करते हैं तथा उनकी अनपायिनी भक्ति चाहते हैं। वे दिनरात सादर राम नाम जपते रहते हैं। राम के ब्रह्मत्व पर सदेह करने पर अपनी प्रियतमा का भी वे आजीवन छोड देते हैं।

गोस्वामी जी ने 'मानस" मे राम तथा शिव के ब्रह्मत्व का प्रतिपादन कर दोनो मे अभेद माना है। राम के लिए कहते हैं—

तुम्ह समरूप ब्रह्म अविनासी। सदा एक रस सहज उदासी ॥
अकल अगुन अज अनघ अनामय। अजित अमोघ शक्ति करुणामय ॥

(मानस उ० का० ११०/५ ६)

तथा शिव की स्तुति करते हुए कहते हैं—

नमामीशमीशान निर्वाणरूप। विभु व्यापक ब्रह्म वेदस्वरूप।
निज निर्गुण निर्विकल्प निरीह। चिदाकाशमाकाशवास भजेऽह ॥

(मानस, उ० का० १०७/१)

रामकथा का अधिकारी वे उसे मानते हैं, जिसकी हरिहर के चरणा मे कुतर्कहीन रति हो—

हरिहर पद रति मति न कुतरकी। तिन्ह कहु कथा मधुर रघुबर की ॥

(मानस, १/६/६)

वैष्णव एव शैवमतो के साथ ही मानस म शाक्त मत का भी समन्वय किया गया है। शक्ति ही सब कुछ है। वह आदि, मध्य और अवसान रहित अनादि और अनन्त हैं उनके अमिट प्रभाव को वेद भी नही जानते। वह ससार को उत्पन्न पालन और नाश करने वाली हैं —

नहिं तव आदि मध्य अवसाना। अमित प्रभाव वेद नहिं जाना ॥
भव भव विभव पराभव कारिनि। विस्व विमोहनि स्ववस विहारिनि ॥

(मानस, बाल० २३५/७ ८)

सीता भी शक्ति (पार्वती) के समान 'उद्भवस्थिति सहारकारिणी आदि शक्ति हैं।

तुलसी से पूर्व निर्गुण तथा सगुण और ज्ञान तथा भक्ति को लेकर मत मतान्तर खडे हो रहे थे। गोस्वामी जी ने इनम तत्वत अभेद मानते हुए समन्वय स्थापित किया।

सगुनहिं अगुनहिं नहिं कछु भेदा। गावहिं मुनि पुरान बुध बेदा ॥
जो गुन रहित सगुन सोइ कसें। जलु हिम उपल बिलग नहिं जसें ॥

(मानस बाल० ११६/१, ३)

उनकी मान्यता है कि निर्गुण ब्रह्म ही भक्तो के प्रेमवश सगुण हो जाता है।

अगुन अरूप अलख अज जोई। भगत प्रेम बस सगुन सो होई ॥

(मानस १/११६/२)

इसप्रकार उनके मत मे —

भगतिहि ग्यानहि नहि कछु भेदा । उभय हरहि भव सभव खेदा ॥

(मानस, उ०, ११५/१३)

भारतीय सस्कृति की दूसरी प्रमुख विशेषता वर्णाश्रम धम की व्यवस्था है। वर्णाश्रम धम की व्यवस्था के द्वारा समाज म मर्यादा तथा अनुशासन की भावना सहजरूप मे बनी रहती है। राम राज्य के सभी नागरिक अपने वर्णाश्रम धम के अनुसार ही आचरण करते हैं, फलत भय शोक, रोग रहित होकर सुख समृद्धिमय जीवन व्यतीत करते हैं —

बरनाश्रम निजनिज धरम निरत वेद पथ लोग।
चलहि सदा पावहि सुखहि नहि भय सोक न रोग॥

(मानस उ० २०)

यद्यपि भक्ति एव साधना के क्षेत्र म उन्हे इसप्रकार की कोई व्यवस्था मा य नही, किन्तु सामाजिक क्षेत्र मे वे इसके सशक्त पक्षधर हैं।

भारतीय सस्कृति विश्व की किसी सस्कृति की अपेक्षा अधिक जीवन्त, गतिशील एव शाश्वत हैं। यही कारण है, अनेक देशी-विदेशी प्रहारो से आहत होने पर भी वह अजर अमर रही हैं। उसकी इस अजय जीविनी शक्ति का रहस्य उसके अन्तर्निहित शाश्वत मूल्य हैं। सत्य, अहिसा, परोपकार, त्याग करुणा, मैत्री, उदारता, कृतज्ञता आदि उसम प्रभूतरूप मे विद्यमान हैं।

रामचरित मानस मे भारतीय सस्कृति के इन शाश्वत मूल्यो को व्यापक स्थान मिला है। मानस के पात्र इन्हें अपने व्यवहार म लाते हैं तथा समाज के लिए एक अनुकरणीय आदश उपस्थित करते हैं।

सत्य की प्रतिष्ठा के लिए राजा दशरथ अपने प्राण एव प्राणप्रिय पुत्र दोनो को त्याग देते हैं। उनके अनुसार पुण्यो का मूल सत्य ही है। आगम, निगम और पुराण की साक्षी देत हुए राम सुमन्त्र स कहते हैं —

धरम न दूसर सत्य समाना । आगम निगम पुरान बखाना ॥

(मानस, अयो० ९५/५)

सत्य का पालन करते हुए व्यक्ति अपना अपने समाज का तथा अपने राष्ट्र का कल्याण कर सकता है। 'मानस" दशरथ तथा राम इस तथ्य को प्रमाणित करते हैं।

भारतीय सस्कृति म सत्य के साथ साथ अहिसा का पालन भी आवश्यक माना गया है। अहिसा के पालन से करुणा, दया मैत्री आदि गुण अपने आप विकसित होते हैं। इसीलिए "अहिसा" हमारी सस्कृति म परमधम के रूप मे स्वीकृत हुआ है —'अहिसा परमोधम"। मानसकार ने अहिसा को परमधर्म स्वीकार करते हुए परनिन्दा को घोरतम पाप माना है —

परमधरम श्रुति विदित अहिसा । परनिन्दा सम अघ न गरीसा ॥

(उ० का० १२१/२२)

भारतीय सस्कृति त्यागमूलक है। भोगभावना का उसमे निरन्तर विरोध है। श्रुति घोषणा है —

ईशावास्यमिद सर्व यत्किञ्च जगत्या जगत्।
तेन त्यक्तेन भुञ्जीथा मा गध कस्य स्विद्धनम्॥

(ईशावास्योपनिषद मन्त्र—१)

यहा त्याग पूवक भोग पर बल दिया गया है। इसम सग्रह परिग्रह को स्थान नही। ससार म सभी पदाथ ईश्वर व्याप्त हैं तथा सभी प्राणी ईश्वर के अश हैं। अत ईश्वर को साथ रखकर त्यागपूवक पदार्थों के उपभोग की बात कही गयी है। इससे एक ओर तो सभी प्राणियो को उनका उचित अश मिलता रहेगा तथा दूसरी ओर विलासिता भी नही पनपने पायेगी।

रामचरितमानस मे आश्चर्यजनक बात यह है कि जिन देवताओं के लिए गोस्वामीजी के राम अवतरित होते हैं उ ही की व कटु आलोचना भी करते हैं। ऐसा क्यो ? विचार करने पर स्पष्ट होता है कि गोस्वामी जी का देवताओ से कोई वैमनस्य नही है, किन्तु देवता विलासप्रिय हैं और उनकी संस्कृति विलासिता प्रधान है। साथ ही साथ वे ईर्ष्यालु भी हैं, बढ़ती हुई परायी विभूति को देख नही सकने —

ऊँच निवास नीच करतूती। देखि न सकहिं पराइ बिभूती।

(मानस, अयो० १२/६)

इसीप्रकार अपनी स्वाथ सिद्धि के लिए वे अनक बार अयोध्यावासियो को अपनी माया से उच्चाटित कर कष्ट पहुचाते हं। उनकी य करतूतें तुलसी की विचारधारा (भारतीय संस्कृति) क अनुकूल नहीं पडती। तभी तो व देवराज इन्द्र को कहते हैं—

सूख हाड लै भाग सठ स्वान निरखि मृगराज। छीन लेइ जनि जानि जड तिमि सुरपतिहि न लाज ॥

(मानस, बाल०, १२५)

रामचन्द्र भी इ द्र के विषय मे कहते हैं —

नखि हिय हसि कह कृपा निधान *। सरिस स्वान मघवान जुवानू ॥

(मानस, अयो० ३०२/८)

और भी —

सुर स्वारथी मलीन मन कीन्ह कुमन्त्र कुठाटु। रचि प्रपच माया प्रबल भय भ्रम अरति उचाटु ॥

(मानस, अयो० २९५)

इसीप्रकार गोस्वामी जी राक्षस-संस्कृति के भी विरुद्ध हैं, क्योंकि वह भी भोग तथा हिंसा प्रधान हैं। दया, परोपकार, करुणा, सत्य, अहिंसा, त्याग आदि मानव मूल्यों की प्रतिष्ठा वहाँ नहीं है। इस संस्कृति क उपासक हिंसाप्रिय हैं घोर स्वार्थी हैं। दह ही उनका सब कुछ है, आत्मा से अधिक दूर हैं। उनका आचरण अवण्य है —

बरनि न जाइ अनीति घोर निसाचर जो करहिं। हिंसा पर अति प्रीति, तिन्ह के पापहिं कवनि मति ॥

(मानस, बाल०, १८३)

अतिवादी देव एव राक्षस संस्कृतियो के स्थान पर गोस्वामी जी त्याग एव परोपकारादि गुणा स युक्त मानव संस्कृति की प्रतिष्ठापना करते हैं। जिनका पूर्णरूप उनक रामराज्य में देखा जा सकता है। वहाँ कोई किसी से वैर नही करता, वहाँ किसी प्रकार का आन्तरिक भेद-भाव नही है। सभी नागरिक परस्पर प्रेम-पूर्वक रहते हैं। वे कपट तथा दम्भ से रहित हैं, कृतज्ञ हैं। फलत वहाँ कोई दुखी नही है, न दरिद्र ही, न कोई मूख है न शुभ लक्षणा स हीन। अहिंसाभावना तो इतने उत्कर्ष पर है कि गज-पचानन सब एक साथ रहते हैं तथा सभी पशुपक्षी अपना स्वाभाविक वैर विस्मृत कर परस्पर प्रेम वृद्धि कर रहे हैं —

फूलहिं फरहिं सदा तरु कानन। रहहिं एक सग गज पचानन ॥

खगमृग सहज बयरु बिसराई। सबहि परस्पर प्रीति बढाई ॥

(मानस, उ० २३/१,२)

रामराज्य क नागरिक उदार एव परोपकारी हैं। सभी पुरुष एक पत्नीव्रती हैं और स्त्रियाँ भी मन-वचन-कर्म से पति का हित करने वाली हैं।

पुरुषार्थ चतुष्टय म भारतीय संस्कृति अर्थ और काम को धर्म केन्द्रित मानती है। धर्मपूर्वक अर्थ और काम का उपभोग करते हुए व्यक्ति अन्तिम पुरुषार्थ मोक्ष को प्राप्त करे। धर्म विहीन अर्थ और काम हेय है। धर्म क्या है ? गोस्वामी लिखते हैं —'परहित सरिस धर्म नहिं भाई।' परोपकार क समान कोई

दूसरा धम नही है। इस धम के पालन करने पर ससार मे कोई वस्तु दुलभ नही रह जाती। भगवान् राम परहित धम का पालन करने वाले जटायु से कहते हैं —

परहित बस जिनके मन माही। ति ह कहु जग कछु दुरलभ नाही॥

(मानस आर० ३१/९)

अनासक्ति और त्याग भारतीय सस्कृति के मुख्य मूल्य है। केवल इन्ही मूल्यो से वह विश्व की सवश्रेष्ठ सस्कृति सिद्ध हो सकती है। अनासक्ति और त्याग के द्वारा कोई व्यक्ति सहज म ही काम क्रोध लोभ, मोह, मत्सर आदि को विजित कर विश्व मत्री की भावना विकसित कर सकता है। राम और भरत इसके सर्वोत्तम उदाहरण हैं। जहाँ राज्य के लिए पिता पुत्र भाई भाई आपस म लडते ही नही थे अपितु एक दूसरे क प्राण भी ले लेते थे वही अयोध्या जैसे समृद्ध राज्य को भोगने के लिए न भरत इच्छुक हैं न राम।

राजनीति के क्षेत्र म भारतीय सस्कृति अधिनायकवाद की विरोधिनी है। जनत त्र की भावना से वह परिपूण है। विभिनता म एकता स्थापित कर सबके प्रति समभाव रखना उसका अनुपम गुण है। राम पपा (बालि) तथा लका (रावण) का राज्य जीत कर सुग्रीव एव विभीषण को दते है स्वय अपना प्रभुत्व स्थापित नही करते। राम स्वय अपनी प्रजा को यह अधिकार देते हैं कि वह अनीति कहने एव करने वाल राजा को निभय होकर रोक दें —

सुनहु सकल पुरजन मम बानी। कहउँ न कछु ममता उर आनी॥
नहिं अनीति नहिं कछु प्रभुताई। सुनहु करहु जो तुम्हहि सोहाई॥
जौ अनीति कछु भाखौ भाई। तौ मोहि बरजहु भय बिसराई॥

(मानस, उ० का० ४३/३ ४ ६)

पारिवारिक क्षेत्र मे रामचरित मानस भारतीय सस्कृति के आदर्शो को उत्तमता के साथ प्रस्तुत करता है। माता पिता गुरु तथा भाइयो का कतव्यपालन एव प्रेम निर्वाह अनुपम है। चित्रकूट की पावन स्थली पर भरत और राम का मिलन एक आदश मिलन है। वहाँ परिवार के सभी सम्बन्ध उपस्थित है, उनम सौहाद प्रेम, निश्छलता, मर्यादा एव गरिमा परिपूण हैं। चित्रकूट के इस मिलन के स दभ म आचाय रामचन्द्र शुक्ल का यह कथन मननीय है—"चित्रकूट मे राम और भरत का जो मिलन हुआ है, वह शील और शील का, स्नेह और स्नेह का नीति और नीति का मिलन है। इस मिलन के सघटित उत्कष की दिव्यप्रभा देखने योग्य है।"

भारतीय सस्कृति म पितृऋण, गुरुऋण तथा देवऋण के नाम से तीन ऋणो की कल्पना की गयी है, जिनसे उऋण होना प्रत्येक व्यक्ति का नैतिक कतव्य है। पितृऋण से मुक्ति के लिए माता पिता की आज्ञा का पालन, उनकी सेवा सुश्रूषा तथा वशवृद्धि उपाय के रूप म बतलाये गये है। राम माता पिता की सेवा करत हैं। वनवास जाते समय उनको माता पिता के सेवा की चिन्ता है। पुत्र वियोग मे दु खी राजा दशरथ तथा माताओ की सेवा के लिए वह सभी पुरवासियो से निवेदन करते हैं —

बारहिं बार जोरि निज पानी। कहत राम सब सुन मृदुबानी।
सोइ सब भाँति मोर हितकारी। जेहि ते रहै भुआलु सुखारी॥
मातु सकल मोरे बिरहँ जहि न होहि दुख दीन।
सोइ उपाय तुम्ह करेउ सब, पुरजन परम प्रवीन॥

(मानस, अयो० ८०/७ ८ तथा दो०-८०)

माता पिता के वचनो का पालन करने वाला पुत्र बडभागी है। वन भेजने वाली माँ कैकेयी से राम कहते हैं —

सुनु जननी सोइ सुत बड़भागी । जो पितुमातु वचन अनुरागी ।।

(मानस, अयो० ४१)

माता पिता गुरु और स्वामी की आज्ञा का स्वभावत पालन करने वाले पुत्र का जन्म सार्थक है।

मातुपिता गुरुस्वामि सिख, सिर धरि करहिं सुभाय।
लहेउ लाभ तिन्ह जनम कर, नतरु जनम जग जायँ ।।

(मानस, अयो० ७०)

माता सुमित्रा भी लक्ष्मण को उपदेश देती है—

गुरुपितु मातु बंधु सुर साईं। सेइअहिं सकल प्रान की नाईं ।।

(मानस, अयो० ७४/५)

भरत की भी यही धारणा है—

आज्ञा सम न सुसाहिब सेवा।

(मानस, अयो० ३०१/४)

गुरु ऋण से मुक्ति का उपाय है गुरु सेवा, एव गुरु प्रदत्त शिक्षा का लोकहित में उपयोग करना। गुरु के प्रति राम की शिष्टता, विनम्रता, सेवा परायणता उदाहरणीय है। गुरु वसिष्ठ का द्वार पर आगमन सुन कर राम उनके चरणों पर मस्तक झुकाते हैं षोडशोपचार विधि से पूजन करते हैं। पुन सपत्नीक उनके चरण स्पर्श कर उनसे विनम्र वाणी में कहते हैं —

सेवक सदन स्वामि आगमनू। मंगल मूल अमंगल दमनू ।।
तदपि उचित जनु बोलि सप्रीती। पठइअ काज नाथ असि नीती ।।
प्रभुता तजि प्रभु कीन्ह सनेहू। भयउ पुनीत आजु यहु गेहू ।।
आयसु होइ सो करौं गोसाईं। सेवक लहै स्वामि सेवकाई ।।

(मानस, अयो० ९/५ ८)

राम के स्वभाव एव आचरण में कैसी शिष्टता एव विनम्रता बरस रही है। इसी प्रकार राम गुरु विश्वामित्र तथा अन्य ऋषिमुनियों के प्रति विनयी सेवाशील हैं। साथ साथ राम गुरु से प्राप्त शिक्षा का उपयोग "राक्षस वध द्वारा लोकहित में करते हैं। वे महर्षि अगस्त्य से मुनिद्रोही राक्षसों के वध हेतु मत्र की याचना करते हैं।

अब सो मत्र देहु प्रभु मोही। जहिं प्रकार मारहु मुनिद्रोही।

(मानस आ० १३/३)

देवऋण की मुक्ति अतिथि सेवा से होती है। मानस में गृहस्थ तो अतिथि सेवा करते ही हैं, ऋषि मुनि भी यथायोग्य आतिथ्य का निर्वाह करते हैं। भरद्वाज मुनि भरत को उचित अतिथि सत्कार करने के लिए ऋद्धि सिद्धियों को आदेश देते हैं—

राम बिरह ब्याकुल भरत, सानुज सहित समाज।
पहुनाई करि हरहु श्रम, कहा मुदित मुनिराज ।।

(अयो० २१३)

भारतीय संस्कृति जीवन संग्राम में संघर्ष के लिए अतुलित बल प्रदान करती है। यह बल बाह्य नहीं आन्तरिक है। इस आत्मबल प्राप्त व्यक्ति के लिए कहीं भी जीतने के लिए शत्रु नहीं रह जाते। सबसाधन सम्पन्न विश्वविजयी रावण का रथ पर और राम को बिना रथ के देखकर विभीषण के हृदय में शंका हुई कि वे बिना रथ के रथी रावण को कैसे जीत सकेंगे। तब राम विभीषण का सन्देह दूर करते हुए उन्हें धर्मरथ का उपदेश करते हैं—

सुनहु सखा कह कृपा निधाना। जेहि जय होइ सो स्यदन आना।
सौरज धीरज तेहि रथ चाका। सत्य सील दढ धुजा पताका।।
वलविवेक दम परहित घोरे। क्षमा कृपा समता रजु जोरे।
ईस भजनु सारथी सुजाना। विरति चम सन्तोष कृपाना।।
दान परसु बुधि सक्ति प्रचडा। वर विग्यान कठिन कोदडा।
अमल अचल मन मोन समाना। सम जम नियम सिली मुख नाना।।
कवच अभेद विप्र पद पूजा। एहि सम विजय उपाय न दूजा।।

(मानस, लका, ८०/५ १०)

जोवन सग्राम मे विजय पाने के लिए मानवजीवन की यह उदात्त कल्पना भारतीय सस्कृति की ही देन है, जिसकी मानस मे व्याख्या की गयी है।

इस प्रकार गोस्वामी तुलसीदास ने रामचरितमानस मे राम कथा के वर्णन, चरित्रो के चित्रण और परिस्थितियो के निर्माण के द्वारा नानापुराण निगमागम का सार लेकर भारतीय सस्कृति की भव्य झाँकी प्रस्तुत की है। आचाय रामचन्द्र शुक्ल का कथन इस सन्दभ मे सवथा उपयुक्त है—'गोस्वामीजो के वचनो म हृदय को स्पर्श करने की जो शक्ति है वह अन्यत्र दुलभ है। उनकी वाणी के प्रभाव से आज भी हिन्दू भक्त अवसर के अनुसार सौन्दय पर मुग्ध होता है, महत्व पर श्रद्धा करता है, शील की ओर प्रवृत्त होता है। सन्माग पर पैर रखता है, विपत्ति म धय धारण करता है। कठिन कम मे उत्साहित होता है, दया स आद्र होता है, बुराई पर ग्लानि करता है, शिष्टता का अवलम्बन करता है और मानव-जीवन के महत्व का अनुभव करता है।" किसी भी देश की सस्कृति वहाँ के साहित्य मे प्रतिबिम्बित होती है। रामचरितमानस सच्चे अर्थो म एक ऐसा दपण है, जिसमे भारतीय सस्कृति अपनी समग्र विशेषताओ सहित प्रतिबिम्बित हो रही है।

Indianness in Indian Literature

Dr Indra Nath Choudhuri

When we search for Indianness in Indian literature, we are in fact trying to compartmentalize literature which is an universal articulation But at the same time universality is reached through particularity which is constituted by the ethnic character of a nation its myths and folklores In Indian context these things constitute what is known as Indianness in Indian literature Three different meanings of Indian literature are however easily discernible By Indian literature scholars like Albrecht Weber, Sten Konov and M Winternitz meant only Sanskrit literature Inversely some westernized scholars accept it as identical to Indo anglian literature The third is the general and accepted view of the literary historians that Indian literature is a collection of different literatures of the sub continent having diverse linguistic manifestations In fact, Sanskrit literature and the literature written in different modern Indian languages should be taken to form Indian literature which is one even though it has at least fifteen different manifestations in the fifteen major languages of India

The oneness or the unity of outlook according to Dr S Radhakrishnan can be traced in the writing of these major languages of India as they derive their inspiration from a common source and share more or less the same kind of experience—emotional and intellectual The common source is the *Vedic* and the religious Sanskrit texts and literature the Epics the *Puranas* and the *Jatakas* and the folk literature art and music which have provided an unbroken continuity to our literature and built it up with the surviving vitality of the ancient In the modern context, the impact of the western thought felt rather deeply all over the country acted again as a common source affecting all aspects of Indian literature With these sources acting as a common force one has to look up and below to see a fundamental unity in the literary types genres and expressions among all Indian languages despite the many diversities in the socio cultural pattern of this country dominated by different races religions thoughts and influences

The whole corpus of Indian literature mirrors in its spirit and form the essential Indian mind and delineates throughout the length and breadth of the country the same set of patterns and images of the Indian consciousness The dominant note in the Indian mind has been spiritual intuitive and psychic or what M Arnold called Indian virtue of detachment or what Goethe before him hinted at as the Indian art without individual passion Detachment means either detachment from body and quest for the spirit (this is known as the Extra body Concept accepting the body with a sense of detachment) or it means that the artist is not living on personal mind but is presenting a total mind whereby he could be identified with the humanity at large (T S Eliot calls it an

escape from personality) This basic Indianness lying deep in our psyche is the crux of the Indian literary pattern

Indian literature has at times been called spiritual But it does not mean that it is theo-centric or religio centric, it is rather esoteric—it is mystic and combines the concept of *Yoga* with that of *Bhoga* that is spirituality with wordly happiness In fact, it is about *life* and, as such, discusses the four achievements of life—*Dharma Artha Kama* and *Moksha* These are delineated in such a way as to ultimately lead us to two achievements—Beauty and Bliss It is not an idealistic representation of life—it is, in fact, a point of view—an approach as how to blend the ultimate into the temporal When the *Yoga* and the *Bhoga* are combined the life becomes a thing of beauty, leading to a state of blissfulness G Sankara Kurup says

> She had left in the sky her golden ring
> But I thought it only the Sun
> For remembrance

This intense awareness of the ultimate and to know it through the temporal persists through the age despite the changing pattern of Indian literature This quest to know thyself is a classic romantic quest as evident from the *Vedic* times to the modern age More than 3,000 years ago the poet of *Rigveda* wondered whence and how this creation emerged, where there was neither non being nor being in the primeval nothingness In the modern age Tagore dictates the same testament

> The first day s sun asks
> At the new manifestation of the being—who are you ?
> *He gets no answer*

This is the reason that our passage to the reality of things is not so much through ratiocination as through sense perception and intuitive insight which is only another name for perception at a higher and deeper level The thematic content, form and style of Indian literature are all directed towards communicating a *felt experience*—how the becoming (*Rita* the cosmic manifest) could merge into a state of being (*Satya*, the eternal principle) This thing is explained either by hermetic symbolism or by using the concept of paradox which is an important vehicle for importing creative articulation But it does not mean that this is not an intellectual activity The very fact that the poet is called *Kavirmanishi* the intellectual role of the artist is not ignored The intellectualism is however kept under a symbolic garb or presented in an allegorical form or in the form of an image so that it remains an implicit philosophy T S Eliot calls it the poetic assent

It is said that in Indian literature the search for an aesthetic experience means an experience of Beauty and pleasure Beauty in Indian context lies in the experience of a particular type of harmony It is the harmony of the form and the context giving us a kind of unique transcendental feeling It is transcendental because the object of art, like Greeks, is not the idealisation of forms of human beauty but is to give expression to a spiritual message as conceived visually in the mind by the artist It is the mental intuition in the meditative impulse of the artist that is the most important thing in art

creation The term 'beautiful' is applied to the external translations of this internal state But it is not the product of one moments direct intuition It is, as said, a product of the cooperation of the creative activity of the various moments and their intuitional products connected together in order of harmony with one another by the natural and national determination of the creative flows Harmony is the key word to our concept of Beauty which induces a unique feeling of pleasure termed as blissful In fact what lend our literature the real Indian character are the archetypal myths and the set of values and attitudes it generated and sustained Our epics the repositories of ethnic memory from time immemorial have been telling us how to become an ideal man The ideal man always fights against injustice for the preservation of human virtues (*Dharma*) on which the society is based Like the hero of the epics who traditionally goes through the experiences of separation initiation and return the human ego (conscious personality) fights with the evil to realise the self (total personality) which leads to a correspondence between self and the society Even in this darkness of the present time when the existence is proved to be both anguished and absurd our optimism that virtue will ultimately be rewarded and the welfare state established does not die This is the Indian myth which the modern Indian artist has been able to retain inspite of the all pervading disillusionment Jibanananda Das says

> Now is a phase of fatigue in history and yet there
> are crowds of men and women engaged in preparation
> They yearn for ushering in a new spotless earth
> in accord with their vision of the humanity forging ahead

The concept thus takes a full course from beauty to bliss and to the well being *(Shivam)* of one and all These are the inherent archetypes of Indian literature but the rhetoricians were careful not to play up this point too much as the purpose of literature In their view those who search for virtue in literature are good people but with little wisdom The purpose can only be one— the *Rasānandam*

There are three other archetypal *concepts* which stand for three basic characteristics of Indian literature and emphasise its Indianness One of these is the *Vedantic* concept of *oneness* the absolute reality— the *Paramarthic Satta* which is explained through the phenomenal reality the *Prakriti* This apparent dualism (an optical illusion) is painted in various metaphors and the idea of *one* is established

> *You are the high Himalayan peak*
> *I am the ever changing Ganges*
> *You are the Shiva I am Shakti*
>
> *(Nirala)*

This dualism which is an illusion is at times spirit and Matter, Creator, Creation, God and *Shakti* Being and Becoming Eternal time and Season, or Mind and Body In each of these, one is immutable and the other mutable and is always in a state of flux. But because of the interrelation between the two the mutable again comes into a form— may be another form another body or another season *Atma* and *Deha* are Spirit and Matter and are interrelated and therefore, one does not have any sense of

guilt while describing body because it is a part of the Ultimate, nay, Ultimate itself As it is, there is no sense of remorse in describing the earthly love between *Shiva* and *Parvati* or *Radha* and *Krishna* It is *Leela*— the divine play going on at all levels of the macrocosm and the microcosm The bodily love is a must to give a completeness to the existence It is said that one should not *avoid* it but *cross* it over to reach the goal which is realisation of the ultimate truth So in earthly love there pulsates the sound of the footsteps of the *Mahākāla* One who does not hear it gets injured

Another archetypal *concept* prevalent in Indian literature is that of Idealism Indian literature is basically idealistic in character Here there is some conflict but no antagonism The conflict is not between two men or two ideas but between wishes and norms Shakuntalā broke the norm to fulfil her wish and so she had to suffer, and through suffering she had the ultimate fulfilment— the victory of idealism— which is a combination of *Icchhā*, *Jnana* and *Karma*

As we believe in the idealistic pattern of life we don t have in general, tragedy in our literature There is no death since the life after death is a rule here What is death when the dead leaves give birth to new plants ? So winter, the symbol of death, is always coupled with the spring the symbol of new life— *sisiravasntau* If there is no death life cannot flow so says Tagore Death is like *Shyāmā* for him and he is in love with Him There is another reason for this idealistic approach to life and that is the concept of time The movement of time in our thought is not horizontal it has a circular motion One does not die, he takes another life and goes on moving in the circle till he attains salvation There is thus, no tragedy but the complete life is portrayed with its pain and pleasure Both these are complementary to each other That is our myth of *Shiva*—with his one hand he destroys he is then *Rudra* and with the other he sustains, when he is *Shiva* It is said that the dew drop on a lotus leaf is transient but at the same time beautiful Tagore says that the fragrance inside the bud weaps like a blind one One may remember that men are not souls till they acquire identities' till each one is personally himself, until in psychological terms he has become individuated and then 'pleasure has no show of enticement and pain no unbearable powers This is the *Bharatiya* existentialism of the Indian literature where pain and pleasure reason and non reason existence and essence stay together and complement each other in fulfilling the circle of life

Another under current flowing throughout is the idea of humanism In Indian literature the effort has been to find out how a man can achieve divinity The secret behind our tendency for hero worship is our love and regard for humanity In the medieval *Vaishnava* poetry the God descends on this earth as a human being to be with men in their tears and turmoil in their peace and prosperity The idea of humanism takes the form of universal manhood in *Vaishnava* poetry Tiruvalluvar says Whoever you may be you are my neighbour and wherever you may be that *is my country* There are two factors involved in realising the true nature of Indian humanism One is *Tyāg* (sacrifice) the catch word of the *Vedic* sacrifice *(Idanna Mama)* and the other is *Bhakti* (love) which is domestication of godhood One helps you to come out of your narrow shell and the other takes you nearer humanity at large In fact this idea of humanism

is based on ethical and aesthetic universals and explains how the continuing daulistic struggle between lower and higher impulses is solved through the 'will to refrain and how the divine intention of man is revealed

Even though the Indian literature is written in different languages there is a pan Indian sensibility easily discernible in it, providing the clue to its inherent Indianness This Indian sensibility has grown on the basis of certain archetypal concepts which are the achivements of our culture, history and thought Today, inspite of a crisis in values an age of anxiety and the cult of Angst, a critical disorder and a total failure to erase our poverty, the Indian sensibility has successfully stood the test of time Of course the modern artist is passing through a crisis His predicament can be analysed through his three divergent attitudes to life One is the *dispute* The artist is in conflict with the society He wants to know what the society aspires for He feels an out cast in the present degenerated society He feels a threatened individual He is also in a fix He starts the *search* He thinks of exploring the contemporary reality He finds regimentation everywhere—everything is in a state of decay so he wants to create his own society on the basis of *a World belief* Either he goes in for psychoanalysis to probe into the unco nscious and understand the complexity of the modern life where man moves in a dualism of Eros and Thantos or he thinks committed to the Socialistic realism drawing inspira tion from the moment, milieu and race which move in a dialectical process and makes an effort for an 'epistomoligical rupture in the superstructure without waiting for the change in the Capitalistic infrastructure and writes about Vietnamese women and chil dren mutilated by Napalm the suppressing of Pasternak Solzhenitsin and Sakharov in their homeland the Harijan villages set ablaze by Kulaks in Bihar and Tamilnadu and talks about a sad affair under the stars of the freedom which is only a freedom to be arrested, imprisoned and even blinded and hanged Or he goes in for existentialist philosophy where the Universe is conceived as possessing no inherent human truth value or meaning

Modern Indian literature is primarily existentialist but it does not reject the objective values Like Jaspers it tries to show how even in face of the ship wreck of all earthly hopes and ideals man can still affirm his relationship to the tradscendent In the Bengali play, Evam Indrajeet of Badal Sircar acts like Sisyphus in this condition of nothingness and absurdity but with the hope that reason can and will exert a selection pressure in the right direction

> At the fag end of my life my mind may not forget
> The words spoken at the time of my initiation
> My aim is not to reach the destiny
> Not even the journey
> But the *road* on which to move

In *Adhe Adhure*, a Hindi play by Mohan Rakesh the playwright at the end of the play hints at the beginning of a new chapter in the family history as the still loving exha usted husband falters back into the room un-xpectedly Not the continuation of the vicious vortex of lies and defeats that have ruined domestic peace but a reconciliation

hinting at a moral recovery In the Kannada play, *Tuglak* by Girish Karnad it is the tragic failure of the man which dominates the scene But even in his tragedy, even in his barbarism man hears the prayers being offered to Allah

This is the racial unconscious giving a shape to the Indian literature even in these days of a near total disintegration—emotional and otherwise—a literature that voices our deepest passions our loves, hates, anxieties incantations—a literature committed to man, and perilously close to his fate Infact, more than the forces from abroad like Freud, Marx, Kierkegaard or Sartre, the three great forces that influenced the destiny of our modern literature are Shri Aurobindo s search for the Divine in Man Tagore s quest for the Beautiful in Nature and Man and Gandhiji s Experiments with Truth and Non-Violence These forces sustain the archetypal felt experience of the collective unconscious which are continually manifesting themselves in symbolic and conceptual forms through centuries providing oneness to Indian literature

सस्कृत-साहित्य में गीति-काव्य

श्रीमती आनन्दी रामनाथन

सस्कृत साहित्य म गाति काव्या को पहचानने के पहले यह निश्चित करना समीचीन होगा कि गीति काव्य की परिभाषा क्या है। सस्कृत काव्य के लक्षण और काव्य सम्ब धी अनेकानेक विचार विमश करने वाले पूर्वाचार्यों ने गीति काव्य नामक वर्गीकरण या नामकरण नही किया है। गद्य पद्य मिश्र जसे काव्यो के सामा य भेद के बाद आचाय दण्डी ने मुक्तक, कुलक, कोष सघात आदि भेदो को गिनाया।

मुक्तक कुलक कोष सघात इति तादश।
सग ब धाश रूपत्वात् अनुक्त पद्यविस्तर ॥ का यादश ॥ १। १३।

साहित्य दपणकार विश्वनाथ ने महाकाव्यो से आकार म छोटे एकागी विषय के चित्रण करने वाले काव्य को खण्ड काव्य कहा। खण्डकाव्य भवेत काव्यस्यैकदेशानुसारि च। कि तु गीति काव्य नामक विधा की कही भी काव्याङ्ग के रूप मे विवेचना या व्याख्या नही है।

स्पष्ट है गीत या गीति शब्द का प्रयोग का य के स दभ मे आधुनिक काल मे विद्वानो ने अग्रजी लिरिक' के अनुरूप वाली रचनाआ के लिए किया है। अग्रेजी साहित्य और उसकी का य विधाओ से परिचित और प्रभावित हुए भारतीय कवियो ने अपनी-अपनी भाषाआ मे लिरिक पद्धति की भावपूण कविता का प्रणयन करना आरम्भ किया। व्यक्तिपरक लघुकाय इन रचनाओ को गीत, गीति की सना दी गयी। तेलुगु भाषा मे ऐसी रचना को 'भावकवित्वम कहा जाता है जब कि हि दी म गीत काव्य कहा जाता है।

गीत या गीति का सामा य अथ गायन वा न प्रमुख रचना से है कि तु गीति काव्य म सका अथ कुछ विशिष्ट होकर छ दोवद्ध किसी भी रागात्मक भावना की अभि यक्ति के लिए होता है। उत्तजना के भावमय क्षणो मे मानव मन किसी आभा से उद्दीप्त होकर स्वय श दो म चमक उठता है और मार्मिक अभिव्यजना करता है तो उसे गीतिका य कहते हैं।

रागात्मकता और ध्व यात्मकता का होना गीति का य मे एक अनिवाय लक्षण है, चाहे उसमे सगीतात्मकता हो या न हो। आत्मानुभूति पर आधारित रचना अपने नपे-तुले सुकुमार मधुर शब्दों मे अपने आप सुगेय हो जाय, वह हो भी जाती है, कि तु अगेय होकर भी वह का्व्य म परिणत होती है। इस स दभ म हि दी की प्रसिद्ध कवयित्री महादवीजी का कथन स्मरणीय है– 'साधारण गीत व्यक्तिगत सीमा म सुखदु खात्मक अनुभूति का वह श द रूप है, जा अपनी ध्व यात्मकता म गेय हो सके।' इस परिभाषा म सगीतात्मकता गौण और ध्व यात्मकता प्रमुख रूप से व्यजित है। साथ ही सगीत और गीति काव्य का मौलिक अ तर भी स्पष्ट है।

डा० नेमिच द्र शास्त्री गीति काव्य और गीत काव्य म इस मौलिक अ तर को दिखाना चाहते हैं और उन्हें गीति काव्य श द ही इष्ट है। गीत काव्य को वह सगीत रचना की कोटि म रखते हैं। गीति

काव्य सगीत रचना नही है। गीत काव्य हो या गीति काव्य, नाम से क्या उसकी परिभाषा आधुनिक है और उस परिभाषा म घटित होने वाले सस्कृत के गीति काव्यो को यहा पहचानने का प्रयत्न करे ।

गीति काव्य के प्रथम दशन ऋग्वेद के ही मन्त्रो मे मिलते हैं। उदात्त, अनुदात्त स्वरित स्वरो के उतार चढाव मे पढे जाने वाले वेद मन्त्रो म सगीतात्मकता तो है ही, साथ ही प्रकृति के सान्निध्य मे रहकर उसके सौन्दय और प्रभाव से सम्मोहित होने वाले ऋषियो की वाणी मे भाव प्रकाशन की अदभुत क्षमता भी। तभी मैकडानल विस्मित होकर कहते हैं—On the very threshold of Indian Literature more than three thousand years ago we are confronted with a body of lyrical poetry देवताओ को प्रत्यक्ष सम्बोधित कर स्तुति करने वाले मन्त्र, ऐतिहासिक घटना से सबद्ध देवता को निर्दिष्ट करके उसकी महिमा गाने वाले मन्त्र हृदगत भावो को निवेदित करने वाले मन्त्र—इस प्रकार गीति काव्य के तत्वो को लिए अन्यान्य नमूने वेदवाणी म ही देखे जा सकते हैं। उदाहरण के लिए वशिष्ठ कृत वरुण की स्तुति द्रष्टव्य है, जिसमे वरुण देव की दशनाभिलाषा, वरुण की अप्रसन्नता की आशका से उत्पन्न मानसिक व्यग्रता, किये अपराध के लिए क्षमा याचना आदि भाव लहरियो का चढाव उतार है।

मन्त्र है — उतत्वया तन्वा सवद तत्कदा वन्तवहणे भुवनानि।
कि मे ह यमहृणानो जुषेत कदा मृलीक सुमना अभिख्यम।

ऋग्वेद—७।८६।२

ऋषि अपने मन से पूछते हैं—वह समय कब आयगा जब मैं वरुण देव तल्लीन हो जाऊँगा। क्या वे अपना क्रोध त्याग कर मेरी छवि को ग्रहण करेंगे? मैं कब उ मुक्त हृदय से उनका दशन कर पाऊगा?

पृच्छेतदेनो वरुण विहृक्षयो एभि चिक्तुिषो विपृच्छम।
समानमिन्मे कवयरियदाहुरय ह तुभ्य वरुणो हृणीते।

—ऋग्वेद ७।८६। ३।

हे वरुण! मैं तुम्हारे दर्शन करना चाहता हूँ। सब पढ लिखे लोग यही कहते हैं कि वरुण तुमसे अप्रसन्न हैं। मैं उसी विषय के बारे मे आपसे पूछना चाहूँगा जिन कारण मैं आपके पाशो से जकडा हूँ।

किमाण आस वरुण ज्येष्ठ यस्तोतार जिघासति सखायम।
प्रत मे वोचो दूलभ स्वधावोऽव त्वानेना नमसातुर इयाम।

—ऋग्वेद ७।८६।४।

हे वरुण! वह मेरा कौन सा अपराध है जिसके लिए आप मुझ जसे बडे स्तोता को भी नष्ट करना चाहते हैं? कृपया आप मेरा अपराध बता दें। मैं आपको प्रणाम करता हू।

अव दुग्धानि पित्र्या सृजानोऽव या वय च कृमा तनूभि।
अव राजन पशुतृप न तायु सृजा वत्स न दाम्नो वसिष्ठम।

—ऋग्वेद ७।८६।५।

हे वरुण! मेरे पूवजो द्वारा किये अपराधो को क्षमा कर दो और मेरे शरीर द्वारा हुए अपराधो को भी। हे प्रभु! जिस प्रकार प्रायश्चित्त करने पर चोर को मुक्त कर दिया जाता है, बछडे को ब धन से छोड दिया जाता है, उसी प्रकार मुझे भी अपने पाश से मुक्त कर दो।

ऊपर की वरुण गीति म नम्रता, दीनता, विह्वलता, अपराध स्वीकृति और आत्म समपण का भाव कितना स्पष्ट है। इनको मन्त्र कहेंगे या गीति काव्य?

ऋग्वेद की उषा स्तुति मे वदिक ऋषि की कल्पना नारी का क्या क्या रूप देखती है और प्राकृतिक सौन्दय म मानवीयता का आरोप करके तादात्म्य भावना का अनुभव करती है।

कभी उषा कवि के लिए कुमारी है, कभी गृहिणी, कभी माता। कभी वह सद्यस्नात सुदरी के समान आकाश मे उदित होती है कभी एक भ्रातृहीन भगिनी सी पिता सूय से दाय भाग ग्रहण करने आती है। और कभी वह सु दर वस्त्र पहनकर अपने पति को अपने प्रेम पाश मे जकडकर उसके सम्मुख अपने सौ दय को प्रकट करती है।

अभ्रातेव पुस एति प्रतीची गर्तारुगिव सनये धनानाम।
जायेव पत्य उशती सुवासा उषा हस्तेव निरिणीत अप्स।

ऋग्वेद। १।१२४।७

इस प्रकार कल्पना तत्व का समावेश करके वण्य विषय को मूत करके, अधिकाधिक आस्वादना लाने मे वदिक ऋषि सिद्धहस्त मालूम पडत हैं। इ ही म त्रो का सस्वर गायन प्रचलित था, जिससे स्पष्ट है कि गीतिकाव्य का स्वरूप वदिक काल मे झिलमिलाता है।

वैदिक परम्परा को पीछे छोडकर लौकिक धरातल पर लिखे गये गीति का यो की त्रिवेणी मुख्यत श्रृ गार, नीति और भक्ति की तीन धाराओ म प्रवाहित परिलक्षित हाती है। य भावोदगार कभी विशाल काय प्रब ध काव्यो के अग रूप म प्रसगानुसार अभिव्यक्त हैं या स्वत त्र स्वय पूण स्फुट मुक्तक पद्यो म गागर मे सागर सा भरे हैं।

आदि कवि वाल्मीकि के मुख से क्रौंच बध के शोक से उत्पन्न मानसिक पीडा जब मुखरित हुई—

मा निषाद प्रतिष्ठा त्वमगम शाश्वती समा
यत क्रौंचमिथुनादेकमवधी काम मोहितम॥

तब उस कवि की आह से निकले गान म, अनुभूत भाव को शब्द और छ द मिले और एक गीतिकाव्य की सृष्टि हो चली।

वाल्मीकि ने स्वरचित रामायण का लवकुश द्वारा राम सभा म गान कराया था। अभिगीतमिद गीत सवगीतिषु कोविदौ। ६।४।५७
और मुनियो ने रामायण गान की प्रशसा की——

अहो गीतस्य माधुय श्लोकाणा च विशेषत"।

रामायण मे भी गीति तत्व को उभारने वाले कई प्रसग हैं जो स्थान स्थान पर का य का चमत्कार और भावातिरेक उत्पन्न करता है। किष्कि धाकाण्ड म शरद वणन के प्रसग म सध्या और रात्रि की सगम वेला का यह वणन रस अलकार ध्वनि वक्रोक्ति, रीति आदि सभी दष्टि स उत्कृष्ट उदाहरण रूप मे लिया जाता है—

चचत् च द्रकरस्पर्शहर्षो मीलिततारका।
अहो! रागवती स ध्या जहाति स्वयमम्बरम॥ ३०।४५

चचल च द्रकिरण के स्पश (जनित हष) से तारा को (आखो की पुतलियो को) उ मीलित करती हुई रागवती (प्रेम भरी या लाली से पूण) सध्या (बनी युवती) सहज अम्बर (आकाश या वस्त्र) को त्याग रही है।

दो पक्तियो के इस पद्य मे रागात्मकता कितना रग बिखेरती है यह सहृदय को स्वय सवेद्य है।

इन चमत्कारिक वणनो के अतिरिक्त वियोग, करुणा और शोक प्रपूरित ऐसे स्थलो मे भी गीतिकाव्य है जहाँ कवि कथानक के बीच भाव तरल होने का स दभ पा लेता है। दशरथ का शोक सीता के वियोग म राम का दु ख बाली की मृत्यु पर तारा का विलाप, भरत के हृदगत शोक और निराशा —इस प्रकार गीति का य क उभरने के कई प्रसग रामायण म हैं और उनका पूरा लाभ उठाकर कवि ने वहाँ सब गीति काव्यो की सृष्टि कर दी है।

रामायण के बाद महाभारत, श्रीमद्भागवत जैसे विशालकाय प्रबन्ध काव्यो मे भी गीति काव्य पाना कठिन नही है। जलोपाख्यान म, पाण्डवो के वनवास प्रस्थान के समय म, ऋष्यशृग को प्रलोभन देने के अवसर म—सूची को इस तरह बढ़ाया जा सकता है। श्रीमद्भागवत के दशम स्कन्ध की भाव प्रवणता, उसके गोपिकागीत गीति काव्य के उदाहरण ही तो हैं। इन सब उपजीव्य ग्रन्थो से विषयवस्तु लेकर रचित आलकारिक महाकाव्यो मे भी गीति तत्व का अभाव नही है।

इन प्रबन्ध गीतियो को विस्तार म न लेकर उन स्वतन्त्र गीति काव्यो पर रमना समीचीन होगा, जिनमे घटना वणन तो गौण, किन्तु एक लय एक भाव के साथ, एक ही निवेदन, एक ही रस, एक ही परिपाटी म चली। यह है सस्कृत का दूतकाव्य जिसका प्रथम सर्वाधिक सफल प्रणयन किया महाकवि कालिदास ने। उनके द्वारा रचित मेघदूत काव्य मे गीति काव्य की एक विशेष विधा 'दूत काव्य' का वह प्रारूप है जिसको देखादेखी सस्कृत साहित्य मे क्या अन्यान्य भारतीय भाषा साहित्य म दूतकाव्यो की बाढ़-सी आ गयी।

कालिदास के यक्ष ने मेघ को दूत बनाकर अपनी प्रिया के लिए प्रणय-सन्देश भेजा। इस दूत पद्धति को ग्रहण करके कवि पर कवि किस किस को दूत बनाया, कैसे-कैसे सन्देश भेजे, यह अपने म एक बडी रोचक परम्परा है। पवन हस, पिक, तुलसी, कोकिल, अनिल, काक, मन चैत, पादाक, विप्र, चन्द्र—इस प्रकार दूतो की इतनी ही विविधता कवियो को सूझी है, जितनी उसकी लोकप्रियता और व्यापकता बढ़ी है। इन सभी लघुकाव्यो म गीति काव्य के स्वरूप विद्यमान हैं और ये सब उस मूल काव्य मेघदूत से ही अधिकाधिक प्रेरित हैं।

मन्दाक्रान्ता की मन्द लय म भावाधिक्य की जो धारा मेघदूत म विरही यक्ष के शब्दो मे प्रवाहित है, उसका एक उदाहरण लें जो गीत काव्य का चित्र खीच देता है—

उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणा
मद्गोत्राङ्कं विरचितपद गेयमुद्गातुकामा।
तन्त्रीमार्द्रां नयनसलिलैः सारयित्वा कथचित
भूयो भूय स्वयमपि कृता मूर्च्छना विस्मरन्ती॥ उत्तर मेघ २७॥

अपनी प्रियतमा का परिचय मेघ को दिलाते हुए, अलका मे विरह व्याकुल उसकी कई अवस्थाओ का चित्र खीचते हुए, यक्ष उसकी पहचान दिलाता है—'मैले कुचले कपडे पहने हुए, गोद मे वीणा लिए मन बहलाने की चेष्टा करती हुई मरी प्रिया मेरे नामाकित पद को गाने के प्रयत्न म इतनी गदगद हो जायगी कि उसकी आँखो के आँसुओ से वीणा के तार भीग जाएग। उनको जस तसे वह पोछ भी लेगी, किन्तु स्वरो के उतार-चढ़ाव को वह बार बार भूलती रहगी।'

मनुष्य यद्यपि इस प्रकार की भावमय मनोदशा म हमेशा नही रहता फिर भी सिद्धहस्त कवि उस दशा का, कल्पना मे साक्षात्कार करके हृदय से भी अनुभव करके शब्दो म अभिव्यक्त करता है तो गीति काव्य के शब्द रूप म वह स्थायित्व पा लेती है।

प्रकृति क चारो तरफ घटित होने वाले सामयिक ऋतु परिवतन और उसके क्षण क्षण बदलते रूप को देखकर वदिक ऋषियो ने विस्मय भय, आश्चय आदि भावो को प्रकट किया और उसमे मानवता का आरोप भी कर निकट से देखने का उपक्रम किया। परवर्ती लौकिक साहित्य म प्रकृति को मनोगत भावो के अनुरूप दुखद या सुखद देखने की प्रवत्ति बढ़ी, जिस कारण प्रकृति मानवीय मनाभावों का कभी आलबन बनती है या उद्दीपन। मानसिक भावो के मिश्रण से प्रकृति के रग मे विशेष चमत्कार आने के कारण महाकवि कालिदास द्वारा ही रचित 'ऋतुसहार' म भी गीति काव्य की रागात्मकता आ गयी है। रमणीय सन्ध्या

नाल विकसित चादनी, कोयल की कूक सुरभित पवन, भौरो की गु जन, शरत्कालीन रात्रि, चाद और तारे जड आकाश—इन सबम ही रह शृ गारी केलिकलापो का इसम सजीव चित्रण है।

वस त ऋतु म मनोहारी सुरभित पवन का यह वणन है —

आकम्पयन् कुसुमिता सहकारशाखा

विस्तारयन् परभृतस्य वचासि दिक्षु।

वायुर्विवाति हृदयानि हरन्नराणा

नीहारपातविगमात सुभगो वसन्ते ॥ ६।२४॥

वसन्तकाल म कुहरा नही पडता इसलिए वस तो हवा म नर्मी आ गई है और वह आम की डालों म लदी मञ्जरिया को हिलाती हुई, उसम बैठकर कूकती कोयल के स्वर को चारो दिशाओ म फलाती हुई लोगो का मन हरती हुइ बह रही है।

दूतकाव्य जस निश्चित वण्य वस्तु को लेकर रचे गय लघुकाय काव्यो से भिन्न, ऐसे ही स्वतन्त्र पद्यो का विपुल साहित्य सस्कृत म है जिस मुक्तक कहत हैं। इनका एक एक पद्य एक गीत काव्य है। मुक्तक गीतियो का स्रोत लोकगीत हैं और उसकी विषयवस्तु जनसाधारण क जीवन म स ली गयी होती है। इसलिए कृत्रिम न होकर बहुत ही स्वाभाविक, सीधा यथाथ चित्रण इसम होता है। सस्कृत म रचित मुक्तक पदो को प्राकृत से प्रभावित रचनाए मानें तो गलत न होगा। इनम पायी जाने वाली वासनापूण शृ गारिकता को प्राकृत की देन मानें तो भी हानि नही है। इसका कारण यही है कि ईसा की पहली दूसरी शती के करीब सकलित की गयी गाथा सप्तशती के पूववाले साहित्य म जसा उन्मुक्त शृ गार वणन नही मिलता जसे कि सतसई के बाद रचे गये उसके अनुकरण म या उसकी छाया म लिखे साहित्य पर। सातवाहन नरेश हाल द्वारा सपादित गाथासप्तशती की सात सौ गाथाए लोक जीवन के विविध पक्षो का सजीव चित्रण उपस्थित करती हैं। ग्रामीण भोली युवतियो को नायिका बनाकर इनम उनके सयोग और वियोग क बड यथाथ चित्र रसिको का मुग्ध करनवाल हैं। कालिदास से लेकर भवभूति अमरुक, गोवधनाचाय, जयदेव जस कवियो ने इन लोकगीतो का भाव हृदयगम करक उस बडे चमत्कारिक ढग स अभिव्यक्त करने म सफलता पायी है।

सतसई की भावसाधना और शृ गार बहुलता से प्रत्यक्ष प्रभावित होकर मुक्तक पद्य रचनेवालो म अमरुक और गोवधनाचाय प्रमुख हैं।

गाथा सप्तशती की एक गाथा है जिसका भाव है—नायिका द्वारा पाली गयी सारिका नायिका की मिलन रात्रि की गुप्त बातों को प्रकट करती है। इसी भाव का अमरुक ने विस्तृत करके मुक्तक म कहा है—

दम्पत्योर्निशि जल्पतोर्गृहशुकेनाकर्णित यद्वच

तत्प्रातर्गुरुसन्निधौ निगदतः श्रुत्वैव तार वधू।

कर्णालम्बितपद्मरागशकल विन्यस्य चञ्च्वा पुरो

व्रीडार्ता प्रकरोति दाडिमफलव्याजेन वाग्बन्धनम्॥

पति पत्नी के बीच रात को हुई प्रम की बातो को पालतू तोते ने सुन लिया और सबेरे वह बड बुजुर्गों के सामने उन बातो को ऊचे स्वर म बोलने लगा। उनको सुनत ही बहू ने मारे लज्जा के अपने कर्णाभूषण मे लगे पदमराग मणि को झट निकालकर तोत क मु ह मे अनार के दाने देने के बहाने रख दिया और उसका मु ह बन्द कर दिया।

अब आर्या सप्तशती लिखकर प्रसिद्ध होने वाले गोवधनाचाय की भी एक आर्या का आस्वादन लिया जाय—

प्रददाति नापरासां प्रवेशमपि पीनतुङ्गजघनोक
या लुप्तकीलभाव जाता हृदि बहिरदृश्यापि ।।

नायिका नायक के हृदय म कील की तरह गड गयी, जिसका बाहर किसी को पता नही। वहाँ किसी और स्त्री का प्रवेश नहीं हो सकता, यही भाव है। गाथा सप्तशती म यही भाव नायक के हृदय मे अन्य प्रेयसियो के लिए कहा गया है जिसके कारण नायिका वहाँ प्रवेश नही कर पाती। इस प्रकार कई समान भाव के पद्य सस्कृत म नये सिरे स चमकाया जाकर मुक्तक रूप म रचे गये हैं जिनको गीत काव्य के उदाहरण रूप लिया जा सकता है।

अमरुक 8वी और गोवधनाचाय 12वी शदी म हुए हैं। उन दोनो के पद्यो को गाथा सप्तशती से मिलाकर देखने का तात्पय यही है कि प्राकृत साहित्य मे वर्णित लोक जीवन की सामग्री पूरी ऐहिकता के साथ सस्कृत म अवतरित (या आरूढ) हुई जिस कारण सस्कृत की मुक्तक गीतियाँ विशेष रागरजित और वासना मडित हो चली।

गाथा जसा ही प्रभाव बौद्ध भिक्षु-भिक्षुणियो के थेर थेरी गीतो का भी सस्कृत के मुक्तक साहित्य पर लक्षित है और जहा गाथा म शृगारिकता प्रमुख है और उसम जीवन के प्रति अनुरक्ति का स्वर है वहा इन थेर थेरी गाथायो मे वराग्य भावना प्रमुख है और जीवन को निस्सार मानकर उससे पराङमुख रहने के उपदेशात्मक वचन हैं। व्यक्तिगत जीवन के दु खात्मक अनुभव और जीवन की कटुता और विषमता से मुक्ति पाने बौद्ध धम की शरण मे आये इन भिक्षु भिक्षुणिया के उदगार म मार्मिक वैयक्तिक भावना है, जो उन्हे गीत काव्य की कोटि म रखती है। एक उदाहरण लें —

रोपेत्वा रुक्खानि यथा फलेसीमूलेतरु छेत्तु तमेव इच्छसि।
तथुपम चित्त इद करोपि य म अनिच्चम्हि चले नियुज्जसि ।। थेर गाथा ।।2।।

हे चित्त ! इस अनित्य ससार म मुझे नियुक्त करके तुम वसा ही करते हो जैसे कोई फल तोडने की इच्छा से पेड पर चढ़कर उसके मूल को काटने लग जाय।

बौद्ध भिक्षुणियो की थरी गीतिया म उनकी स्वानुभूति सगीत बनकर मुखरित हुई है। भिक्षुणी अबपाली की प्रस्तुत गाथा म बुढापा सम्बन्धी उदगार है—

कालका अमरवण्ण सदिसा वेलितग्गा मम मुद्धजा अहु।
ते जराय सालवाक सदिसा सच्चवादिवचन अनञ्जया।

x x

काननस्मि वनखण्डचारिणी कोकिला व मधुर विकूजित।
त जराय खलित तहि तहि सच्चवादिवचन अनञ्जया।

अर्थात काले भौरो के समान सघन केश बुढ़ापे म पटसन के समान सफेद हो गये हैं। सत्यवादी का वचन अन्यथा नही होता।

वन प्रदश म घूमने वाली कोयल की कक समान मेरा स्वर आज बुढापे मे स्खलित हो गया। सत्यवादी का वचन अ यथा नही होता।

इस गाथा म 'सच्चवादिवचन अनञ्जथा' की टेक प्रत्येक पद म है जो इसम एक अपूव भावसचार कर देती है।

थेर थेरी गाथाओ की विषय वस्तु और अभिव्यजना शैली को अपनाकर अपने शतक त्रय को प्रस्तुत किया भतृहरि ने। इनके शृगार-नीति और वराग्य शतक की लोकप्रियता न शतको म गीति काव्य लिखने

की पद्धति प्रचलित कर दी। अमरुक शतक, भल्लट शतक, नरहरिकृत शृंगार शतक आदि कुछ प्रसिद्ध नाम है। देश भाषाओं में भी शतक साहित्य का खूब प्रचार है।

भर्तृहरि के नीतिशतक में जीवन से सम्बंधित उन तथ्यों का अनुभवपूर्वक निरूपण किया गया है जो समाज और व्यक्ति के आचार में परिष्कार और संस्कार लाये। इस शतक में एक भी ऐसा पद्य नहीं जो व्यक्ति, परिवार समाज और देश के किसी पक्ष की वस्तुस्थिति का सत्य चित्रण न करता हो और कवि के सूक्ष्म निरीक्षण का परिचय न देता हो। प्रस्तुत उदाहरण में सेवा धर्म का कैसा सत्य कथन है —

मौनान्मूकः प्रवचनपटुर्वातुलो जल्पको वा
धृष्टः पार्श्वे भवति च वसन् दूरतोऽप्यप्रगल्भः।
क्षान्त्या भीरुर्यदि न सहते प्रायशो नाभिजातः
सेवा धर्मः परमगहनो योगिनामप्यगम्यः॥

सेवा धर्म इतना दुरूह है कि योगिजन भी उसका पार न पा सकते। चुप रहनेवाले को गूंगा कहकर चिढ़ाया जायगा तो ज्यादा बोलने वाले को मुंहजोर या बातूनी कहा जायगा। कुछ अधिक स्वतंत्रता लेकर काम करे तो ढीठ होने की उपाधि मिलेगी, दूर दूर रहे तो कामचोर बताया जायगा। सहनशीलता दिखाये तो डरपोक की दुत्कार मिलेगी, तुरंत प्रतिक्रिया दिखाई तो तुनुकमिजाजी का ताप दिखाया जायगा—इस प्रकार सेवा धर्म के पथ में शाबाशी पाकर सफल होना बड़ा कठिन है।

शृंगार शतक में नारी, उसके सौंदर्य, प्रेम संभोग आदि का वर्णन है। जीवन में नारी की अवश्यभाविता को दिखानेवाला पद्य है —

सति प्रदीपे सत्यग्नौ सत्सु तारारवीन्दुषु
विना मे मृगशावाक्ष्या तमोभूतमिदं जगत्।

जगत को आलोकित करने वाले दीपक, अग्नि, तारे सूर्य, चन्द्र सभी के रहते हुए भी मेरी सुंदरी पत्नी के बिना संसार में अंधेरा ही है। वैराग्य शतक में स्वर कैसे बदल जाता है—

एकाकी निस्पृहः शान्तः पाणिपात्रो दिगम्बरः
कदा शम्भो भविष्यामि कर्मनिर्मूलनक्षमः॥

हे प्रभु! मैं कब निस्पृह शान्त चित्त से सर्वस्व त्याग कर अपने कर्मों से मुक्ति पाने की क्षमता पाऊंगा।

भर्तृहरि का प्रत्येक पद्य संस्कृत की सर्वोच्चशक्ति का नमूना था। अपने में पूर्ण एक भाव रसानुरूप शब्द योजना और पदलालित्य से युक्त गीत काव्य है।

शृंगार गीतियां के कई मनोहर मुक्तक सूक्ति मुक्तावली सुभाषित रत्न भाण्डागार जैसे संग्रहों में सुरक्षित हैं। कर्णाटक राज चन्द्रादित्य की रानी विजयांका द्वारा रचित एक पद्य आलंकारिक मम्मट द्वारा शब्द व्यापार विचार प्रसंग में उद्धृत है। पद्य है—

धन्यासि या कथयसि प्रिय संगमेऽपि
विस्रब्ध चाटुक शतकानि रतान्तरेषु
नीवीं प्रति प्रणिहिते तु करे प्रियेण
सख्यः शपामि यदि किंचिदपि स्मरामि।

एक सखी दूसरी से कहती है—सखि! तुम तो धन्य हो जो संभोग के समय भी अपने पति से बात कर लेती हो। मैं शपथपूर्वक कहती हूँ कि प्रिय के नीवी पर हाथ जाते ही मैं कुछ भी याद न कर पाती हूँ, सब कुछ भूल जाती हूँ।

एक और कवयित्री शीला भट्टारिका का भी एक प्रसिद्ध गीत काव्य है, जो उत्तम काव्य की श्रेणी म उद्धृत हुआ है—

य कौमारहर स एव हि वर ता एव चैत्र क्षपा
स्नचो मीलित मालती सुरभय प्रौढ़ा कदम्बानिला ।
स्व चैवास्मि तथापि तत्र सुरतव्यापारलीला विधौ
रेवा रोधसि वेतसी तरुतले चेत समुत्कण्ठते ।।

पति वही है जिसने मेरा कौमाय का हरण किया, वे ही चैत्र माह की रात्रियां हैं, मालती फूल की सुगध भरी कदम्ब वन की वही हवा है, मैं भी वही हूँ, फिर भी रेवानदी के वेतसी वृक्ष तले मेरा जी विकल हो रहा है।

बिल्हण रचित चौर पचाशिका के शृ गारी पद्य भी अपने मे अनूठे हैं। प्रेम मिलन के आन द की स्मृति म खोये प्रेमी के बडे सरस पचास पद्यो का सग्रह है। एक उदाहरण है—

अद्यापि ता भजलतार्पितकण्ठपाशा वक्षस्थल मम विधाय पयोधराभ्याम ।
ईर्षन्निमीलित सलीलविलोचनाभ्यां पश्यानि मुग्धवदना वदन पिब तीम् ।।

गलबहियाँ डालकर, मेरी छाती से लिपटकर, अधमु दी आखा म प्रेम लिए मुझे निहारनेवाली प्रिया के मुख को भी अपने मानस म देखता हूँ।

निरे मानवीय मासल स्तर पर सुख दु ख की अनुभूतियो को सरस सु दर शब्द योजना म प्रकट करनेवाले गीति काव्यो से भिन्न भगवद विषयक रति को प्रधान मानकर रचे गय गीतिकाव्य हम भक्ति के क्षेत्र म ले जाते हैं। वहा ये स्तोत्र काव्य हैं, भक्ति पद हैं। प्रसिद्ध आलोचक रामच द्र शुक्ल के शब्दो म धम की रसात्मक अनुभूति का नाम भक्ति है। अपने आराध्यदव की महिमा और कृपालुता से अभिभूत होकर उसके गुणगान म भाव विह्वल होनेवाला भक्त कवि देश के कोने-कोने म प्रत्येक धम म प्रति सम्प्रदाय म हुए हैं और इ होने अपने गीति काव्यो से साहित्य को आप्लावित किया है। क्या जन, क्या बौद्ध, क्या शैव, क्या वैष्णव, प्रत्यक सम्प्रदाय के भक्तो ने सकडो-हजारो स्तोत्र गीतियो से सस्कृत साहित्य को समृद्ध किया है। इन स्तोत्र गीत काव्यो के नाद सौ दय और सगीतात्मकता न उनको इतना लोकप्रिय बनाया है कि कई स्तोत्र हमारे धम प्राण देश के लोगो के कठाग्र होकर नित प्रतिदिन गूँजते रहते हैं।

अपने आराध्य दव के साथ भावात्मक सम्ब ध स्थापित करके 'ताहि मोहि नाते अनेक' की धारणा लिए भक्त कवि जब मुखरित होता है तो वहां निरा नाम स्तवन ही नही, सामीप्य सालोक्य सारूप्य, सायुज्य पद की उत्कट लालसा और उद्वेग की भाव लहरें तरगित होती हैं।

केरल के नरेश भक्त कुलशेखर आलवार की मुकु दमाला का एक पद्य है—

नास्था धर्मे न वसु निचय नव कामोपभोग
यदभाव्य तद्भवतु भगवन पूवकर्मानुरूपम ।
एतत्प्राथ्य मम बहुमत ज मज मा तरेऽपि
त्वत्पादाम्भोरुहयुगगता निश्चला भक्तिरस्तु ।।

आत्मसमपण का यह भाव ही भक्ति का मूलम त्र है और यह कई रूपो मे कई प्रकार स अभिव्यक्त हाता है। अद्वैत सिद्धान्त के प्रवत्त क शकराचाय बौद्धिक स्तर स उतरकर भक्त बनकर द्रवित होत हैं तो उनके शब्दो मे गीत का यत्व कसे आ जाता है। आन दलहरी म देवी के प्रति उनका उद्गार है—

पृथिव्या पुत्रास्ते जननि बहव स ति सरला
पर तेषा मध्य विरलतरलोऽह तव सुत ।

मदीयोऽयं त्याग समुचितमिद नो तव शिवे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ॥

भक्ति आन्दोलन क फलस्वरूप उभरे गीतिकाव्य की यह विधा अत्यन्त लोकप्रिय होकर भी, शब्द और अर्थ की रसयुक्त योजना और सौन्दर्य से समन्वित काव्यगुणों के होते हुए भी, काव्यशास्त्र की जानी मानी परिपाटी और प्रयोगों के अन्तर्गत आकर भी, स्वयं आनन्दवर्धन और पण्डितराज जगन्नाथ जैसे आलंकारिकों के इसी विधा म देवी शतक, सुधालहरी, गंगालहरी करुणालहरी, अमृतलहरी, लक्ष्मीलहरी जैसे स्तोत्र काव्यों की रचना के बाद भी इसका काव्यांग रूप म अपने काव्य विवेचन म स्थान नहीं दिया।

अपवाद रूप से जयदेव कृत गीत गोविन्द का लिया जा सकता है, जो भक्ति क क्षेत्र म भी लोकप्रिय हुआ और साहित्यिक क्षेत्र म भी एक अनुकरणीय गीत काव्य के रूप में प्रसिद्ध हुआ।

जयदेव ने अपने इस गीत काव्य के प्रारम्भ म ही भक्ति और कलात्मक तत्त्व के सामंजस्य का संकेत सा करते हुए कहा है—

यदि हरिस्मरणे सरस मनो, यदि विलास कलासु कुतूहलम
मधुर कोमल कान्त पदावलीम शृणु तदा जयदेवसरस्वतीम।

और निश्चित रूप स उनकी मधुर, कोमल कान्त पदावली के संगीत न रसिक और भक्त दोनों में जादू फेर दिया। भक्ति क क्षेत्र म उनकी राधा और कृष्ण की लीला केलि को आध्यात्मिक अर्थ देकर बड़े सम्मान के साथ अपनाया गया तो साहित्यिक क्षेत्र म गीतगोविन्द को प्रारूप मानकर गीत राघव, गीत गौरीपति जैसी अनुकृतियाँ रचित हुईं। गीतगोविन्द की मधुर कोमल कान्त पदावली की एक झाँकी प्रस्तुत है—

हरिरभिसरति वहति मधुपवने।
किमपरमधिक सुखं सखि भुवने ॥
माधवे मा कुरु मानमये ॥ ध्रुवपदम ॥
तालफलादपि गुरुमतिसरसम ॥
किं विफली कुरुषे कुच कलशम ॥ २ ॥
कति न कथितमिद मनुपद मचिरम।
मा परिहर हरिमतिशयरुचिरम ॥ ३ ॥
किमिति विषीदसि रोदिषि विकला।
विहसति युवतिसभा तव सकला ॥ ४ ॥
सजल-नलिनदल- शीतल- शयने।
हरिमवलोकय सफलय नयने ॥ ५ ॥
जनयसि मनसि किमिति गुरुखेदम्।
शृणु मम वचनमनीहित भेदम ॥ ६ ॥
हरिरुपयातु वदतु बहु मधुरम।
किमिति करोषि हृदयमति विधुरम ॥ ७ ॥
श्री जयदेव भणितमतिललितम।
सुखयतु रसिकजन हरिचरितम ॥ ८ ॥

गीत गोविन्द की रचना शैली म जयदेव न एक मौलिक और नवीन पद्धति अपनायी और एक प्रकार से संस्कृत साहित्य म युगान्तर उपस्थित किया। उनकी चलायी गीत-गोविन्द की परम्परा म ही

वही स्वतंत्र रूप से भी गीति काव्य रचने का उत्साह संस्कृत प्रेमियो मे आये दिन तक चला आ रहा है। आधुनिक काल म भी संस्कृत मे मौलिक गीति काव्य रचनेवाले कवियो का अभाव नही है। राग रागिनी ताल लयबद्ध शास्त्रीय सगीत के सन्निवेश मे संस्कृत की गेय रचनाओ के रचयिता वाग्गेयकारो का भी योगदान स्मरणीय हैं। पूज्यपाद महामहिम काची श्री शकराचाय की यह रचना आधुनिकतम गीतिकाव्य के उदाहरण रूप प्रस्तुत है—

मैत्री भजत अखिल जिरोत्री
आत्मवदेव परानपि पश्यत
युद्ध त्यजत स्पर्धां त्यजत त्यजत परेष्वक्रममाक्रमणम।
जननी पृथिवी कामदुघास्ते
जनको देव परम दयालु
दाम्यत, दत्त, दयध्व जनता
श्रेया भूयात् सकल जनानाम।

काव्य मीमासाकार राजशेखर की उक्ति है—

काव्येन किं कवेस्तस्य तन्मनोमात्र वृत्तिना।
नीयन्ते भावकयस्य न निबन्धा दशो दिश ।।

कवि की काव्यगत विशेषता को पहचानकर सहृदय समीक्षक (भावक) उसको प्रकाशित और प्रसारित करता है तभी कवि की रचना साथक और प्रसिद्ध होती है। संस्कृत के गीतिकाव्यो के लिए भावक की दृष्टि अपेक्षित है।

सदियो से चली आनेवाली संस्कृत की काव्य परम्परा म गीतिकाव्य के लक्षण के अ तगत समा सकनेवाली रचनाओ को एक ओर रखकर, आधुनिक काल के संस्कृत गीतिकाव्य पर दृष्टि डालते हैं तो देखते हैं कि वह उस प्राचीन परम्परा का अग होकर भी एक स्वतत्र विधा जसा विकसित है। यह संस्कृत कवियों के अधिकाधिक पश्चिमी साहित्य के सम्पक और उसस प्रभावित हाने का परिणामस्वरूप है।

ऊपर प्रारम्भ म ही बताया जा चुका है कि गीतिकाव्य विधा और नामकरण अग्रेजी लिरिक के अनुरूप हुआ है। देश के भीतर जो संस्कृतज्ञ आज संस्कृत के माध्यम मे कुछ अभि यक्त करते हैं वे अपनी प्रादेशिक भाषा या मातृभाषा म भी लिखते हैं या अग्रेजी म भी। इस प्रकार यह स्वाभाविक है कि संस्कृत का आधुनिक गीतिकाव्य प्रादेशिक और पाश्चात्य भाषा के मलमिलाप से अपना स्वरूप पाया हुआ है।

आधुनिक संस्कृत म नवचेतना फूकने का महत्वपूण काय उन पत्र पत्रिकाओ का रहा है जो देश के भिन्न भिन्न प्रा तो के शहरो म समय समय पर निकलती रही हैं और समकालीन संस्कृत साहित्य के विकास म योग देती रही हैं। इन पत्र पत्रिकाओ म ही आधुनिक संस्कृत का गीतिकाव्य बिखरा पडा है। एकाध कवियो ने अपनी रचनाओ को सग्रह रूप म प्रकाशित भी किया है, कि तु अधिकतर साहित्य पत्र-पत्रिका के पृष्ठो म ही अलकृत हुए हैं।

आधुनिक काल का संस्कृत काव्य पुरानी रूढिया और कवि समयो को पोछे छोडकर पूणत स्वत त्र अधुनातन विषयो को आधार बनाकर रचित होता है। इस विधा म प्रयोग करनेवाले स्वनामध य गीतिकार हैं, जो भारत के विविध प्रा त के हैं भिन्न भिन्न भाषा भाषी हैं फिर भी संस्कृत भाषा के प्रति अपने निजी लगाव और निष्ठा के कारण उसको अपनी भावाभिव्यक्ति का माध्यम बनाकर उसम उत्तम साहित्य का सृजन करने म सफल हुए हैं। डा० सी० डी० देशमुख, डा० वे० राघवन, श्री चन्द्रधर शर्मा, श्री जानकी वल्लभ शास्त्री, श्री प्रभात मिश्र, डा० सत्यव्रत डा० रामनाथ पाठक प्रणयी कुछ ऐसे गीति-

कार हैं जिन्होंने संस्कृत में अधिकारपूर्वक लेखनी चलाकर संस्कृत के गीतिकाव्य को अर्वाचीन रूप दिया है। मौलिक रचनाओं के अतिरिक्त इन विद्वान कवियों ने अन्य भाषाओं से भी गीतिपद्यों का अनुवाद या रूपांतर संस्कृत में करके इस क्षेत्र को समृद्ध किया है।

उल्लेखनीय बात यह है कि आधुनिक संस्कृतज्ञ कवि समकालीन राष्ट्र, समाज और जनजीवन की बदल रही परिस्थितियों के प्रति जागरूक हैं और नवयुग की नई भावना से अनुप्राणित साहित्य रचना में कुशलता दिखलाती है। संस्कृत की विशेषता यही है कि उसका विकास भारत के सब हिस्सों पर चुपचाप होता रहा है और हो रहा है। संस्कृत के गीतिकार भी हर प्रदेश से हर प्रान्त से इस विधा को अपने-अपने ढंग से विकसित करने में सक्रिय रहे हैं।

पारम्परित कविताओं के अलावा समसामयिक परिस्थितियों पर व्यंग्य, विनोद और विलापिका के साथ राष्ट्रीय आन्दोलन, राष्ट्रीय समस्याएँ, राष्ट्रनेता आदि को लेकर राष्ट्रभावना को संप्रेरित करनेवाले गीतिकाव्य भी विरचित हुए हैं, हो रहे हैं। नवजागरण में भारत के आत्मा की एक नई खोज करने में और उसकी पुनः प्रतिष्ठा में संस्कृत कवि अपना दायित्व समझकर मुखरित हुआ है। श्री अमीरचन्द्र शास्त्री की यह गीति द्रष्टव्य है —

परिहर भारत, खेद शतानि।
निबिड पराधीनतयात्वभवन् यानि रुचिर रुचि हानि।
अधुना संस्कृत वचन विरचय मा किन्तु कटु रटितानि॥
दैन्य जहि विजहीहि पराश्रयमयि मा वद करुणानि।
पुनरपि दिक्षु तनुष्व विलक्षण निज तेजारुणानि॥

(हे भारत देश, अब तक पराधीनता में जकड़े रहने के कारण जिन श्रेयष्कर विषयों की हानि हुई, उस कारण जनित दुःखों को दूर कर दो। कटुतापूर्ण प्रलाप को नहीं चुनो, बल्कि सभ्य और सौजन्यपूर्ण वाणी को अब अपनाओ। दूसरों के अधीन रहने के कारण हुई हीन भावना और दैन्यता को त्याग दो। फिर से एक बार दिग दिगन्तर में अपनी तेजस्विता की लाली फैला दो।)

महात्मा गांधी जवाहरलाल नेहरू लालबहादुर शास्त्री जैसे राष्ट्रीय नेताओं को काव्य का विषय बनाकर बड़े बड़े महाकाव्य रचित हुए हैं। उनके जीवन के भावात्मक संदर्भों को लेकर गीतिकाव्य भी पर्याप्त मात्रा में मिलते हैं। नेहरूजी के निधन पर कवि चिंतामणि देशमुख का शोकालाप उनके 'भारत प्रलाप' नामक कविता में अभिव्यक्त है। कुछ पंक्तियाँ हैं —

इह तु त्वदपायविक्लवा युववृद्धा पुरुषाबलार्भका।
पथिका इव लुप्त दीपिका निशियोग्याध्वनि जात संभ्रमा॥

× × × ×

सुजन सुहृदग्रणी सुधीजनबन्धु शिशुवल्लभ सखा।
करुणाविमुखेन मृत्युना हरता त्वां वद किम नो हृतम॥

(हमेशा के लिए तुम्हारे चले जाने से, युवक वृद्ध स्त्री-पुरुष बच्चे सब विह्वल हो उठे हैं और इस तरह सकपका गये हैं, जैसे रात की यात्रा में चलने वाले यात्री, जिनके हाथ का दिया बुझ गया हो।

(तुम हम सबके लिए प्रिय थे, अग्रिम मित्र थे,
विवेकशील थे और थे जनसाधारण का बन्धु और
बच्चों का प्यारा दोस्त। तुमको हमसे छीनकर
निर्दयी मृत्यु ने क्या कुछ नहीं ले लिया बोलो)

कालिदास रचित रघुवश के अज विलाप का स्मरण दिलाती ऊपर की पक्तियो मे शब्द चयन और नाद सौ दय कितना भावानुरूप बन पडा है।

स्वतन्त्रता प्राप्ति के बाद भी भारत मे कितनी ही समस्याएँ और विषमताएँ सिर उठाए हैं। भारत माता को उनके कारण अब भी चि ताकुल उद्विग्न, खिन्न देखकर बडी वेदना के साथ कवि रामनाथ पाठक प्रणयी पूछते हैं —

> मात किन्न गता ते पीडा ?
> कथय कथ रोदिपि नत भाला
> त्यक्त मुकुट मणि मजुल माला
> विद्ध वाक्वाणे हृदय वा व्यथयति कापि कुलीना व्रीडा,
> मात किन्न गता ते पीडा ?

(मा ! अब तक तेरा दुख दूर नहीं हुआ क्या ? बोल, इस तरह क्यो सिर झुकाये अपने मुकुट और मणिया की सुन्दर माला सब उतारे रो रही है ? किसके कटुवचन के बाण तुझे आहत किये हैं या कुलगत लज्जा मे गडी जा रही है, मा। तेरा दुख क्या है ?)

बाह्य जगत के प्रश्नो से विमुख होकर कवि कभी अपने आप मे मस्त अपनी ही भावना मे खो जाता है तो भी गीति की लहरी उठती है, जसे कवि जानकीवल्लभ शास्त्री की इस वेणु स्वन ' नामक कविता म —

> हरन्ति मम मानस क्वचन मजुला वजुला,
> मयूर शुक चातका क्वचन हसका श्रासका ।
> गतवमधिकाधिका गतितति यदा राधिका,
> तदैव सहसा श्रुत न हि विभाति वेणुस्वन ।

(मेरे मन को कही सुन्दर मोर तोते और चातक के बोल आकर्षित करते हैं तो कहीं हस रव। राधिका जसे जैसे पर बढाती जाती है वैसे ही बासुरी की गू ज बजती सी न लगती है ?)

ऊपर के कुछ छुटपुट उदाहरण से सस्कृत के अधुनातन गीत काव्य के स्वरूप का कुछ कुछ परिचय मिलेगा। इसमे कोई सन्देह नही कि गीति काव्य विधा ने आधुनिक सस्कृत साहित्य मे अपना विशेष स्थान बना लिया है। पुरानी पारम्परित और रूढिबद्ध रचनाओ के स्थान पर अब पश्चिमी विचार और रूपो से प्रभावित तथा प्रादेशिक भाषा साहित्य के साथ घनिष्ठ सम्बन्ध से अनुप्राणित साहित्य की मौलिक रचना सस्कृत म एक विशेष ताजगी ला रही है। सस्कृत के आधुनिक गीतिकाव्य म यह स्पष्ट परिलक्षित है।

Our Authors

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H H SHANKARACHARYA Swami Jayendra Saraswati Peethadhipati (Head) of Shri Kanchi Kamakoti Peetham Scholar of Sanskrit Hindi, English and other Indian languages Travelling on foot throughout India spreading the Adwaita philosophy and teachings of the great Adi Shankaracharya (800 A D) A great philosophical work *The Hindu World* is being compiled under his guidance

DR T M P MAHADEVAN (1911) M A, Ph D Professor of Philosophy in the university of Madras Cornell Columbia Texas, Philadelphia Mexico Washin gton San Francisco etc Visited several foreign countries in Europe on invitation for lecturing Awarded Padmabhusan (1967) President Indian Philosophical Congress (1955) Participated in UNESCO Seminar in 1970, in World Conference on Religion and Peace, Kyoto (Japan) in 1970 Twenty eight learned works on Advaita Philosophy, Hinduism Gaudapada Saiva Siddhanta Shankaracharya and others in English

SRI RANGANATH RAMCHANDRA DIWAKAR (1894) M A LL B Joined non cooperation movement in 1921 jailed number of times Editor Karmaveer until 1930 Member Loksabha Minister of State for Information and Broadcasting (1948 to 52) Governor of Bihar (1952 57) Nominated to Rajyasabha (till 1962) Chairman Gandhi Smarak Nidhi since 1957 Chairman Gandhi Peace Foundation since 1959 A number of books in Kannada Hindi and English including *Saga of Satyagraha Glimpses of Gandhi Upanishads in story and dialogue Mahayogi Paramhansa Shri Ramakrishna* and others

Dr GOVIND SADASHIV GHURYE (1893) Former Prof & Head of the Dept of Sociology University of Bombay Profound scholar and prolific writer pub lished many books since 1932 Some of them are *Caste and Race in India Aborigines so—called and their future Culture & Society Indian Costumes Indian Sadhus, Religious Consciousness* etc

Dr SISIRKUMAR GHOSH (1919) Prof of English Santiniketan National Fellow (1974 76) U G C National Lecturer (1962 63) Rockefeller Scholar in residence Italy (1981) Numerous publications —*Aldous Huxley The later poems of Tagore, Metaesthetics and other essays, Crisis of Crisis, Man and Society Modern and otherwise*

Lewis Mumford and Arnold Toynbee Article on Mysticism in the Encyclopaedia Britannica (1974)

Dr VINAYAK KRISHNA GOKAK (1909) M A (Oxford) D Litt (hon causa), Karnatak and California (U S A) Ex Director, Indian Institute of Advance Studies, Simla Professor of English, Poona, Sangli Osmania University, Kolhapur, Dharwar (1940 1958), Vice Chancellor Bangalore University, (1966 69) Poet, novelist critic in Kannada and English Padmashree (1961), Sahitya Akademi Award for Kannada Poems *Dyava Prithwi* (1961), Ex Chairman Jnanpith Award Selection Committee (1978 81), Vice President Sahitya Akademi, New Delhi Pub (English) *The Poetic Approach to Language English in India Bendre Poet and Seer* (Kannada) *Samarasave Jeevana* (novel) 18 collections of poems, three travelogues four plays, collections of essays etc

Pt MAHADEVASHASHTRI JOSHI (1906) Traditionally educated in Sanskrit, *Wrote many short stories in Marathi and later essays on cultural & historical subjects* Published in 2 Volumes *Tirtha Roop Maharashtra* describing all important places of pilgrimage of Maharashtra His single—handed monumental work is Encyclopaedia of Culture in Marathi in 10 large volumes A Hindi translation of his work is in offing

PROF K SATCHIDANANDA MURTY (1924) M A Chairman Faculty of Arts Andhra University Vice Chancellor, Shri Venkateswara University Tirupati, Lectured in the Universities of India and abroad, connected with many Indian and International Societies on Philosophy Participated in many conferences on philosophy Visiting Professor at twenty foreign Universities Written nine books *Revelation and Reason in Advaita Vedanta Metaphysics, Man and Freedom Indian Foreign Policy*, *Nagarjuna* etc

TARKATIRTHA LAXMAN SHASTRI JOSHI (1901) Tarkatirtha from Sanskrit College, Bengal Govt Honoured by President of India as National Pandit in Sanskrit (1973) Participated in national independence & social reform movements President Prajña Pathshala Mandal Wai Sanskrit and Marathi Scholar Published many books and articles *Shuddhisarvasvam* in Sanskrit *Anandameemansa Hindu Dharmachi Sameeksha Jadavad, Vaidik Sanskriticha Vikas*—all in Marathi Edited Dharmakosh (Encyclopaedia of Dharma) (Marathi) in 12 big Vols He is also general Editor of *Marathi Vishwakosh* (Marathi Encyclopaedia) in 20 volumes of which eight volumes are already released

PROF KALIKRISHNA BANERJEE (1919) M A Senior professor of Philosophy in Jadavpur University General president of Indian Philosophical Congress 1977 Sectional President of World Congress of Philosophy 1976 Numerous research papers in journals in India and abroad Important publications—*Nyaya Philosophy* Edited *Indian Philosophical Quarterly* for 7 years and *Darshan* of Bangiya Darshan Parishad for 12 years

SWAMI ATMANAND (1929) M Sc (Pure Maths) Received Gold Medal for obtaining highest marks in University Offered scholarship for becoming Rangler in

Maths but took *sannyāsa* (renunciation) from Swami Birjanand the disciple of Swami Vivekanand in 1960 Established Ramakrishna Mission Vivekanand Ashram in Raipur for propagating spiritual knowledge and rendering humanitarian services specially working for the welfare of the tribals and backward people A missionary preaching spiritual thoughts through erudite lectures in different Indian languages and in English

DR NARAYAN VISHNU JOSHI (1911) D Litt Freedom fighter Prof of Philosophy in Ramnarain Ruia College, Bombay for 30 years Written several philosophical books including one on philosophy of Bergson in Hindi and one on Existentialism in English

FATHER ROBERT ANTOINE S J Born in Belgium in 1914, (died in 1981 in Calcutta) Joined the Jesuit Order in 1932 graduated in classics in 1936 graduated in Philosophy in 1939 came to India in 1939 obtained Indian citizenship after independence Took M A in Sanskrit (Calcutta University 1950) Professor comparative Literature in Jadavpur University from 1956 Published *A Sanskrit Manual* Bengali translations of Virgil's *Aeneid* and few Greek tragedies English translation of Kalidasa s *Raghuvamsha* a study on the *Ramayana* *Rama and the Bards*, numerous articles

DR I PANDURANGA RAO (1930) M A, Ph D (Hindi) Lecturer, Hindi Education Officer, Officer on Special Duty and Director (Hindi) U P S C (1972 81) Poet critic and translator Jagadguru Shankaracharya of Kanchi conferred the title *KAVI RATNA* in 1974 More than 30 works in Hindi, Telugu and English including translations monographs anthologies and a thesis (English) *Women in Valmiki* (Hindi) *Sant Tyagaraj* (Telugu) *Chaturvimsati*

DR ESTHER ABRAHAM SOLOMON (1927) M A Ph D Head of Dept of Sanskrit, School of Languages Gujarat University Recognised Ph D Guide Attended Fourth World Sanskrit Conference Weimar (GDR) as Member of delegation of Govt of India Read papers in number of seminars & conferences Published nine books and number of research papers *Indian Dialectics—Vol I & II Avidya—A problem of Truth & Reality Abhijnana—Sakuntala* (Co writer)

DR SURENDRA SHIVDAS BARLINGAY (1921) M A Ph D Post Doctoral Research student Oxford University Visiting Professor University of Western Australia Delivered lectures in Oslo Belgrade Manchester Udain and Dubrounik Visiting fellow of Indian Institute Simla Prof Emeritus Poona University Chairman State Board for Culture and Literature Maharastra Govt Published several books in English Marathi and Hindi more than 50 research papers published in Indian and foreign journals Some of the important books are *Modern introduction to Logic The concept of Freedom Saundaraya Tattva aur Kavya Siddhanta Tarka Rekha Saundaryache Vyakarana*

PROF BRAJMADHAVA BHATTACHARYA (1910) M A Principal of various colleges in India and abroad Started one college in Guyana and three colleges in Trinidad for educating the migrants Widely lecturing on different subjects viz. History Metaphysics Philosophy Religion and Hindu Puranas on Radio and T V

throughout the world More than 20 books in Bengali and English on different subjects on philosophy, novels, travelogues poems, biography—some of the important publications *Kantar Kanti & Kinnar Pahari* (Belles lettres) *Practical Vedanta Alien Corn* (Poems) *Saivism and Phallic world* (Oxford IBH) 2 Vols *Guru Sannyasa* (Translation), 7 books under print

DR DINES CHANDRA SIRKAR (1907) M A Ph D Museologist archeologist Head of the Deptt of Ancient History & Culture Cal Univ (1965 72) Hony Fellow of Numismatic Society of India Recipient of Sir William Jones Memorial Medal of Asiatic Society Calcutta Member of the Board of Trustees of Indian Museum, Calcutta President Oriental Conference Ujjain 1972 Editor of the Journal of Ancient History Presided and lectured at several learned institutions in India and abroad More than 100 research papers and 26 publications *Grammar of Prakrit* 1943, *Studies in the Geography of Ancient and Medieval India* 1960, *Indian Epigraphy* 1905 (Bengali) *Malancha Atiter Chhaya* and several other works

DR SUNIL C RAY (1924) M A Ph D Received specialised training in Graeco Roman Archeology at Paris and Strasbourg Received Griffith Prize of University of Calcutta for numismatic researches Director of Indian Museum Calcutta Chairman Indian National Commitee for International Council of Museums Specialised on archaelogical excavation and conservation of monuments, He has contributed large number of research papers Books published are *Early History and Culture of Kashmir Stratigraphic Evidence of Coins in Indian Excavations*

PROF K M LODHA (1921) Prof & Head of the Deptt of Hindi Calcutta University Chairman, Board of Sanskritic Languages Former Vice Chancellor of Jodhapur University Critic writer, connected with many educational, literary and cultural institutions including UPSC, UGC NCERT, Asiatic Society etc Numerous publications and research articles

BHADANT ANAND KAUSALYAYAN (1905) B A A Buddhist monk and missionary conducting Diksha Bhumi centre at Nagpur Written more than 20 books Important publications are—*Bhikshu Ke Patra Jo Na Bhul Saka Tathagat* Trans *Jatak* 6 Vols *Mahavansha*, English—*Bhagvat Gita* and several other works

SRI K C ARYAN (1919) Painter, Sculptor, Art Historian Conferred the National Award by Lalit Kala Akademi in 1964 Recipient of gold medals and awards for his paintings He has done research on yantras and their significance in Indian art. His important publications are (Hindi) *Rekha* (English), *Hundred Years Survey of Punjabi Painting* (1841 1941) *Folk bronzes of N W India Hanuman in Art and Mythology* (1975) *The Little Goddesses Matrikas* (1980)

SHRI M GOVINDAN (1919) Journalist Editor of magazine 'Sameeksha' He is a creative writer and has written several dramas, essays and poems *Menaka Kavya* is his famous book of poems He is a Recipient of Nehru fellowship on Ganges in South India Art & Architecture Organised All India Writers Conference in 1966 at Kerala Other books are *Ramyute Palti Anveshanatinte Arambham*

Sri BASUDEV PODDAR (1937) B A Versatile scholar of Sanskrit Hindi and English Written several research articles on art philosophy and literature Books published (Hindi) *Kalapurush* (Collection of Poems), *Ramayan Mahabharat ka Kala Pravaha*

Sri JAIKISHANDAS SADANI (1927) Associated with Bharatiya Samskriti Samsad and Bhartiya Bhasha Parishad, Calcutta Translated into English poetry the famous epic poem '*Kamayani* and lyrical Elegy '*Ansu* of Jai Shankar Prasad Translated into English the medieval Hindi poetry of Surdas Several essays and articles pertaining to art culture and philosophy

DR VIDYANIVAS MISHRA (1926) M A , Ph D Hindi essayist, linguist and lexicographer, Sanskritist Professor of Sanskrit in Gorakhpur Berkeley and Washington Universities Director K. M Institute Agra University, Agra Published several books (English) *Descriptive Technique of Panini An Introduction* (1966), *Studies in Vedic and Indo Iranian Religions* 20 collections of personal essays and essays on linguistics and literary criticism in Hindi

Dr PABITRAKUMAR ROY (1936) M A Ph D British Council Scholar Prof of Philosophy at Viswabharati Santiniketan His publications are *David Hume, Rabindra Darsana* and research papers in various journals

Dr NEMICHAND JAIN (1927) M A Ph D Editor '*Nai Duniya* and '*Jagran*', Hindi dailies, Editor '*Veena* and *Tirthankar* monthly, Indore Prof of Hindi Indore University Published several books in Hindi *Bhili Bhasha Ka Adhyayan Vidyapati Ka Vyakaran Tapodhan Muni Vidyanand Vaishali Ke Rajkumar Tirthankar Vardhman Mahavir* etc

Dr MOHAMMAD SABIR KHAN M A (Calcutta USA) D Phil (Oxford 1958) Linguist and historian Principal of Govt Degree College West Bengal for 10 years Fellow of Indian Institute of Advanced Study, Simla At present Fellow of Indian Council of Historical Research New Delhi Some of his publications are an unpublished treatise of *Miskawaih on Justice Studies is Miskawaih s Contemporary History* (Chicago University) *Five essays on Arabic Historiography* (in press) Engaged in writing '*The Arabic View of History*' and critical edition of *Tabaqatal Umam*

Mrs MITHOO COORLAWALA M A Educated in the universities of Madras Bombay and Cambridge Social worker in the field of medical, educational and social advancement Delivered lectures in various organisations on Training for Democracy Fundamental Rights and consumerism Trustee of several charitable Trusts Written reviews, articles and papers on literary and historical subjects

Dr MD AYYUB KHAN PREMI (1935) M A Ph D (Hindi) Poet, Novelist Story writer Lecturer Kashmir University, Srinagar Directed many Ph. D students Books published in Hindi *Peele Chand Ke Shahar Men* (poems) *Rajmarga Ke Yatri* (stories) Awarded by Jammu & Kashmir Cultural Academy, *Nirala Ke Kavyamen Darshanikata* (thesis)

Dr J H ANAND (1934) M A Ph D on the thesis 'Paschatya Vidwanon ki Hindi Bhasha aur Sahitya ko den" Toured aboard Studied Linguistics and Foreign Languages, like Hebrew and Greek, TV Film technology in UK Christian thinker—Translated in Hindi Bible from original Ebrani and Unani—published by Bible Society of India in 1978 Published more than 60 books stories, essays and plays in Hindi

Dr MAHEEP SINGH (1930) M A (Hindi), Ph D Visiting Professor in Kansai University of Foreign Studies, Hiraka, Japan (1974-75) At present lecturer (Hindi) SGTB Khalsa College (University of Delhi) Editor—Hindi Journal 'Sanchetana' President, *Punjabi Writers'* *Co operative* and Association of Indian Writers Written several books in Hindi and Punjabi, 13 collections of short stories and novels, 12 edited books Articles published in several commemoration volumes published by Punjab University (Chandigarh & Patiala) National Award on *Ujāle Ke Ulloo* (stories), *Guru Govind Singh Aur Unki Kavita* (thesis)

Prof N A KURUNDKAR (1932 82) Marathi writer, historian, literary critic and humanist Principal, People s College Nanded President Marathawada Sahitya Parishad, Member, Sahitya Academy published 11 books, some of which are *Shivaram Jagar Magova Rup Vedha* etc

Dr PRABHAKAR MACHWE (1917) M A (Philosophy & English Lit) Ph D (Hindi) Hindi writer poet and critic Received Soviet Land Nehru Award in 1972 two Awards from U P Govt for Hindi Literature Professor of Philosophy for 11 years, Visiting Professor in Wisconsin and California (USA), Literary Producer AIR With Central Sahitya Akademi for 21 years retired as Secretary in 1975, Director, Bharatiya Bhasha Parishad (English) Autobiography—*From self to Self Hinduism—contribution to science* monographs on *Kabir Namdev Keshavsut Rahul* etc (Hindi) *Tar saptak* (poems 1943)· *Seekhiye padhiye 15 Bhashayen, Adhunik Bharatiya Vicharak* and other 50 books

Dr N K. DEVARAJA (1917) M A, D Phil, Vedant Shastri, D Litt Was Head and Director Centre of Advanced Study in Philosophy (BHU) Visiting Prof Sagar University Held various high posts in Indian Philosophical Congress Served on the panel of judges for Sahitya Akademi Award (Hindi), Govt of India Visited USA as recepient of UNESCO grant for regional cultural studies (1957 58) Many scholars obtained Ph D under his supervision Published over thirty books in Hindi and English *The Philosophy of Culture An introduction to Creative Humanism Philosophy Religion & Culture* Several collections of poems essays and novels in Hindi

Dr SHRIDHAR BHASKAR WARNEKAR (1919) M A, D Litt (Sanskrit) Linguist—Marathi Sanskrit Hindi, Pali English & French Languages President and Vice chairman of many organisations of all India level serving Sanskrit Was Head of Deptt of Sanskrit Nagpur University Received Sahitya Akademi Award for Sanskrit Published 20 books *in* Sanskrit Marathi and English Translated *Bhagvadgeeta* in French

Smt KAMLA RATNAM (1914) M A , T D (London) Linguist, knows Hindi Bengali, Marathi, Gujrati, Urdu French German, Russian Arabic, Japanese Spanish etc Taught Hindi and Sanskrit in different universities of the world—Tokyo (Japan), Austria, Moscow (USSR) and Mexico 9 books published and 4 under publication Translated Dinkar's *Voice of Himalaya* in Spainish, *Ramayana of Laos* Biography of *Kamala Devi Chattopadhyay*

Dr SUSHIL ROY (1915) M A , Ph D Ex editor, Viswa Bharati Patrika Won Literary Awards Tarasankar Prize for literary merit Ultorath Prize for poetic works Written 35 books including poems, short stories novels, literary essays research works etc Few important are Poems—*Sucharitasu, Tritiya Pandab* Novels *Ekada Rudraksha, Madhumadhabi Anal Ayati* Translated in Bengali Classical Readings from German Literature *German Sahityer Chiragatha Path*

Dr NAGENDRA (1915) M A (Hindi) M A (English) D Litt Hindi Receipent of Sahitya Akademi Award, U P Hindi Samiti Award Author editor and translator Numerous publications *Saket Ek Adhyayan Vichar Aur Anubhuti Bharatiya Kavyashastra Ki Bhumika Ras Siddhanta Bharatiya Saundarya Shastra Ki Bhumika, Anusandhan Alochana, Alochak Ki Astha etc etc*

Prof KUBER NATH RAI (1935) M A (English) Literary Critic Five Prizes awarded by U P Government for collection of essays in Hindi *Priya Nilkanthi Rasa Akhetak* (1970) *Gandhamadan* (1972) *Parna Mukut* (1978), *Mahakavi Ki Tarjani* (1979) *Kamdhenu* (1980)

Dr MRS USHA CHOUDHURI M A , Ph D Vedavacaspati Awarded gold medal for standing first in M A (Sanskrit) Delhi Lecturer in Sanskrit Indraprastha College Delhi Guest teacher of Vedic thought and literature, and classical Sanskrit Literature, University of Bucharest *Indra and Varuna in Indian Mythology* and various research papers Specialization in Vedic literature and mythology and archetypal criticism

Dr K KRISHNAMOORTHY (1923) M A Ph D Awarded Gold Medals for proficiency in Sanskrit, English Kannada and Education President s certificate of Honour awarded for outstanding contribution to Sanskrit scholarship Delivered Lectures in different Universities Translation in English of *Dhvanyaloka* and *Vakrokti jivita* Edited several books viz *Yasodharacarita Kavikaumudi Subhasita Sudhanidhi* Written number of papers on Sanskrit criticism

Dr INDUJA AWASTHI M A (Sanskrit and Hindi), Ph D (Hindi) Lecturer Hindi Department Miranda College Delhi University (from 1960) Working for D Litt under K M Institute (Agra Univ) on Natya Shastra Regular contributions to Hindi and English journals on drama literary criticism etc

Sri SHREENIBAS RATH (1933) M A (Sanskrit), Acharya Produced and directed several plays in Sanskrit Editor Research journal Vikram Kalidas Held organisational posts of Kalidasa Akademi Ujjain Lecturer in Sanskrit in Vikram University Sanskrit poems essays translations Few Books under publication in Hindi Translation of *Mudra Rakshasa* and *Bhasa s plays Rang Vidya*

Dr KRISHNA SWAMY AYYANGAR (1924) M A (Hindi) Ph D (Comparative Study of Tamil and Hindi Alankar Granthas) Prof of Hindi in St Joseph College Bangalore, Prof of Kendriya Hindi Sansthan Agra Linguist in Hindi Sanskrit Kannada Contributed research papers and articles in many publications *Paninija Vyakaran Pravesh* (forthcoming publication)

Dr R N SRIVASTAVA Head of the department of Linguistics Delhi University Versatile scholar on linguistics, Delivered lectures in the universities in U S A and U S S R Published many research articles of U S A U S S R and in our country in important magazines His renowed book in Hindi on stylistics is *Shaili Vijnana*

Sri SITAKANT MAHAPATRA (1937) IAS Leading modern poet in Oriya Visuva Milan Poetry Award Central Sahitya Academi Award etc Presented two papers *in IXth International Congress of Anthropologists and Ethnologists at Chicago in 1973* Represented India in the International Poetry Conference at Struga in Yugoslavia in 1975 Five anthologies of poems in Oriya and four in English translation Translated in Indian languages English French German Danish etc Published numerous articles on anthropology of religion and oral literature in journals in India and abroad

Dr UDAY NARAYAN TEWARI (1903) M A (Economics Hindi Comparative Linguistics), D Litt Professor of Hindi Allahabad University (1945 58) Visiting Professor of Linguistic and Research in Philadelphia California and Michigan (USA), Prof and Head of the Deptt Institute of Languages and Research Jabalpur Received Dev Puraskar in 1955 (Hindi) *Bhojpuri Bhasha aur Sahitya* (1944) (English) *Origin and Development of Bhojpuri* Language

Dr INDRANATH CHOUDHURY (1936) M A (English & Hindi) Ph D (Comparative Literature) Formerly ICCR Visiting Prof at the University of Bucharest, Roumania Specialisation in Comparative Literature Author of many books and research papers in Hindi, English and Bengali Awarded Anand Puraskar for translating *Ras Sidhanta* From Hindi into Bengali

Mrs ANANDI RAMANATHAN (1932) M A, M Phil (Sanskrit) Sahitya Ratna (Hindi) Recepient of two gold medals for standing first in M A (Osmania University, Hydrabad) Doing research in Sanskrit (Hindi) *Bharati Ki Kavitayen, Meri Jiwani* (U V Swaminatha Iyer)—translations from Tamil *Saksharata Karya Nirdeshika* (Translation from English into Hindi)

Dr HARA PRASAD MITRA (1917) M A Ph D (Calcutta 1954) Bengali poet essayist and Professor, Rabindra Nath Tagore Professor of Bengali, Calcutta University (since 1975)—Soviet Land Nehru Award for *Rusi Kavita* (1975) (Poetry) *Timirabhisara Jhader Sabha, Idaning Ami* (Criticism) *Satyendranath Datta Kavita O Kavya Tarasankar Bangla Kavya Prak Rabindra* a work on Sri Aurobindo etc.

[We have faithfully kept the spellings and diacritical marks as given in the original texts by different learned scholars So we are sorry if the readers may find some lack of uniformulity in styles of romanisation of Sanskrit and other Indian names and terms]

—Editors

LIST OF PLATES

Plate No 1 to 11 by courtesy Indian Museum Calcutta
Plate No 19 20 23 24 by courtesy Sangeet Natak Academy, New Delhi

PLATE 1
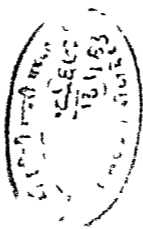
PLATE 2

PLATE 3

PLATE 4

PLATE 5

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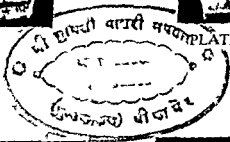
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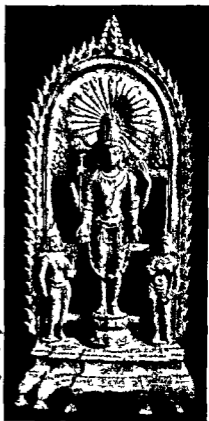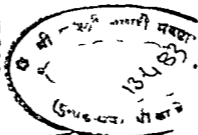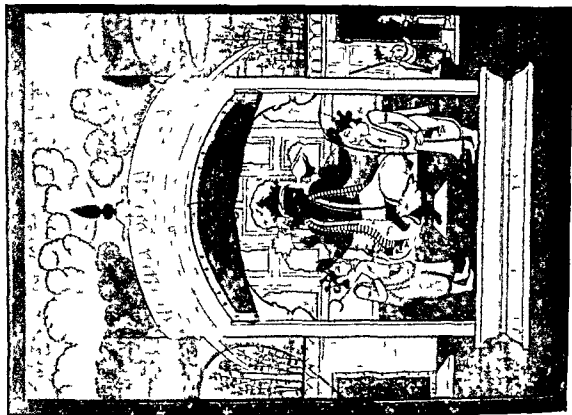
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PLATE 11

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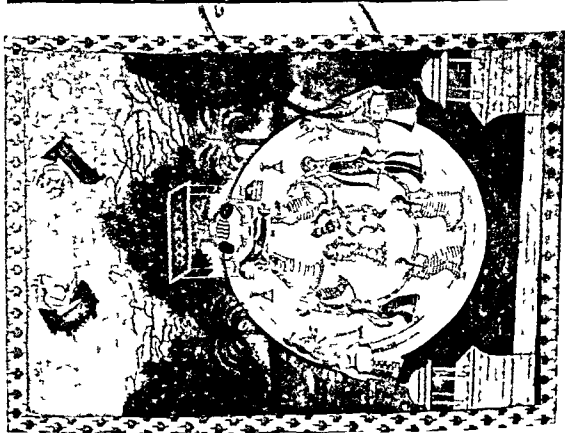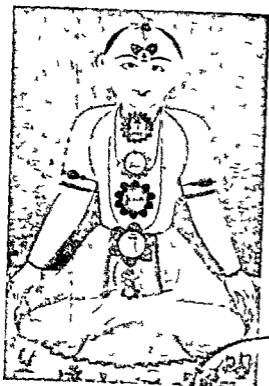
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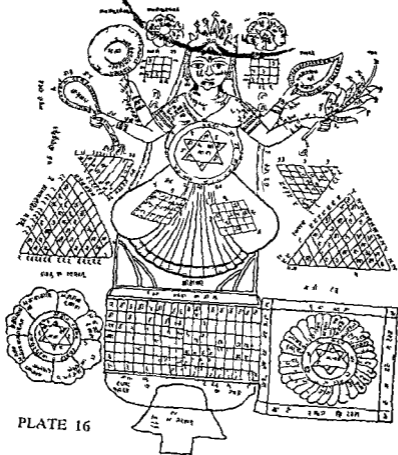
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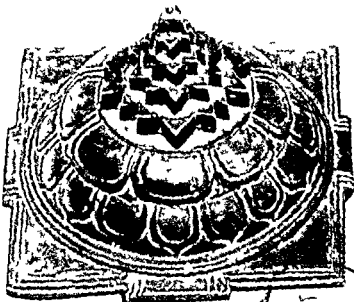
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PLATE 18

PLATE 19

PLATE 20

PLATE 21

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PLATE 23

PLATE 24